SI CIRC

SMITHSONIAN
LIBRARY

SHOUT
SHARE
IT

Nat. Hist. Library

SMITHSONIAN INSTITUTION
BUREAU OF AMERICAN ETHNOLOGY
BULLETIN 94

TOBACCO AMONG THE KARUK INDIANS OF CALIFORNIA

BY

JOHN P. HARRINGTON

SMITHSONIAN INSTITUTION
291135
JUL 2 1932
NATIONAL MUSEUM

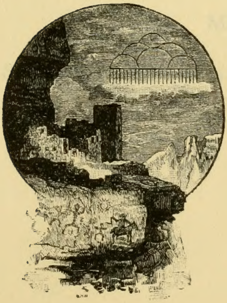
S.I. C/RC,

SMITHSONIAN INSTITUTION
BUREAU OF AMERICAN ETHNOLOGY
BULLETIN 94

TOBACCO AMONG THE KARUK INDIANS OF CALIFORNIA

BY

JOHN P. HARRINGTON



UNITED STATES
GOVERNMENT PRINTING OFFICE
WASHINGTON : 1932

For sale by the Superintendent of Documents, Washington, D. C. - - - - Price 80 cents

LETTER OF TRANSMITTAL

Smithsonian Institution,
Bureau of American Ethnology,
Washington, D. C., May 29, 1929.

Sir: I have the honor to submit the accompanying manuscript, entitled "Tobacco among the Karuk Indians of California," by John P. Harrington, and to recommend its publication, subject to your approval, as a bulletin of this bureau.

Respectfully,

M. W. Stirling, *Chief.*

Dr. C. G. Abbot,
Secretary of the Smithsonian Institution.

CONTENTS

Page
I. Pitapvavaθtcú·pha'. Introduction ---------------- 1
II. Fā́·t pó·xxúrikkʸahitihanik pakuntcuphúruθθunatihanik pananuhḗ·raha'. Bibliographical ---------- 14
  1. Pámitva pakuntcuphúruθunatihat payiθúva kuma'ávansas pananuhḗ·raha 'ṓ·k 'iθivθanḗ·nʔa·tcip. Mention of tobacco among the Karuk ---------------------------- 14
  2. Pámitva pakuntcuphúruθunatihat payiθúva kuma'ávansas payíθ kuma'árā̆·ras mukunʔihḗ·raha'. Mention of tobacco among neighboring tribes ---------------------- 17
III. Fā́·t pakunikxúriktihanik pekyã·varíhvā̆·nsa'. Botanical -- 35
  1. Yiθúva kuma'ihḗ·raha'. Tobacco species ---- 35
  2. Pahū́·t 'uθvúyttī·hva pehḗ·raha'. The name of tobacco ---------------------------------- 44
  3. Pakó·vúra pananuppíric puyíθθa xày vura kunic va;̭ kumé·kyā́·hara pehẽ·raha'íppa', vura tcicihpuriθʔíppa kítc̣ va;̭ kúnic kumé·kyav̓, pa'apxanti·tc'ī́·n takinippḗ'ᵉr. Of all Karuk plants the Black Nightshade is most like tobacco, so the Whites tell us ---------- 45
  4. Sahihḗ·raha karu mahihḗ·raha'. Downslope and upslope tobacco ---------------------- 46
  5. Pehẽ·raha'íppa mupikʸutunváramu'ᵘ, karu kó·vúra pamúθvuy̓. Morphology of the tobacco plant ---------------------------- 47
    A. Kó·vúra pehẽ·raha'íppa'. The plant --- 47
      a. Pahū́·t 'u'iftakantákkanti', 'úmxā·θti', 'u'ákkati', 'umússahiti'. Sense characteristics ------------------ ‘9
        a'. Pahū́·t 'u'iftakantákkanti'. Feeling -------------------- 49
        b'. Pahū́·t 'úmxā·θti'. Smell ----- 49
        c'. Pahū́·t 'u'ákkati'. Taste ----- 49
        d'. Pahū́·t 'umússahiti'. Sight --- 49
      b. 'Imnak karu 'ámta'ᵃp. Charcoal and ashes -------------------------- 50

Page

III. Fā́·t pakunikxúriktihanik pekyā·varíhvā·nsa'. Botanical—Continued.
  5. Pehē·raha'íppa mupikʸutunváramu'ᵘ, karu kó·vúra pamúθvuý. Morphology of the tobacco plant—Continued.
    A. Kó·vúra pehē·raha'ípp'a. The plant—Continued.
      c. Pehē·raha'úhθā·msa'. Tobacco plots 50
      d. Pa'é·pu'ᵘm. Root 50
      e. Pa'uhíppi'. Stalk 50
      f. Pamúmma'ᵃn. Bark 52
      g. Pamússu'ᵘf. Pith 52
      h. Pamússa'ᵃn. Leaf 52
      i. Pamuxváha'. Gum 54
      j. Pe·θríha karu pahū́·t 'uθvúyttíh·va pamusvitáv̌a. The flower and how its various parts are called 54
        a^1. Pahū́·t 'ukupe·θríhahahiti pe·θríha'. Phases of flowering 58
      k. Pa'úhiċ. Seed 58
        a^1. 'Uxrahʔávaha'. Fruit 60
      l. Pahū́·t 'ukupa'íkkʸùrūpravahiti'. Germination 61
  6. Payiθúva kuma'íppa'. Classification of plants 61
  7. Payiθúva kuma'ávaha'. Classification of foods 62
IV. Pahū́·t pakunkupá'ī·fmaθahitihanik pa'ipahahtunvḗ'ᵉtc. Karuk agriculture 63
  1. Va̭ vura kítc mit pakunʔúhθā·mhitihat pehḗ·raha'. They sowed only tobacco 63
  2. Pahū́·t mit pakunkupa'ahícrī·hvahitihat. How they used to set fire to the brush 63
  3. Vura ník mit va̭ kunʔá·punmutihat pa'úhic u'íffe'ᵉc. They knew that seeds will grow 65
    A. 'Aʔikrḗ·npíkva. The story about Sugar-loaf Bird 66
    B. 'Iθyarukpihrivpíkva, pahū·t 'ukúphā·n'nik, káruk 'unṓ·vaṅik, pa'ā́·pun uvyíhicrīhtihanik pamusarahʔiyútyuť, The story about Across-water Widower, how he went upriver dropping acorn-bread crumbs 67
  4. Kúna vúra mit puhári 'úhic 'ipcā́·nmútihaphat. But they never packed seeds home 72

Page

IV. Pahű·t pakunkupá'ī·fmaθahitihanik pa'ipahahtunvē'ᵉtc. Karuk agriculture—Continued.
   5. Pahű·t pakunkupíttihanik xá:̭s vura kunic 'ixáyxʸā·ytihaphaṅik. Practices bordering on a knowledge of tillage 73
   6. Va:̭ vura kitc pakunmáharatihaṅik pe·kxaré·yavsa'. Just following the Ikxareyavs 74
   7. Pahű·t kunkupamáhahanik pehḗ·raha'. Origin of tobacco 75
   8. Paká:̯n kuma'ā̋·pun va:̭ mi tákunxus va:̭ ká:̯n panu'úhθā·mhe'ᵉc. The kind of place chosen for planting tobacco upslope 75
   9. Pakuma'ára:̭r pehḗ·raha 'u'úhθā·mhítihaṅik. Who sowed 76
   10. Puyíttcakanitc hitíha:̭n 'uhθá·mhitihaphaṅik. They did not sow at one place all the time 76
   11. Hā̋·ri 'umúkʔī·fkʸar pakunʔúhθā·mhitihaṅik. Sometimes they used to sow near the houses 77
   12. Kahúmni:̭k va:̭ ká:̯n 'uhθamhíràmhă̋ṅik. Some of the places where they used to sow 77
   13. Tá:̭yhánik vura pehḗ·raha 'iknivnampī́·m'matc pehē̃·rahapiftanmáhapu tá·yhánik vura 'arári'ⁱk. Occurrence of volunteer tobacco about the houses 78
   14. 'Ikmahatcnampī́·matc karu vura 'upí·ftihanik 'iftanmáhapuhsahaṅik. Volunteer tobacco by the sweathouses 78
   15. 'Ahtú·y kʸaru vur upí·ftihanik papíffapu'. Volunteer tobacco on the rubbish pile 78
   16. 'Axviθinníhak karu vura 'u'í·ftíhanik hā̋·ṙi. Tobacco sometimes in the graveyards also 78
   17. Hā̋·ri vura máru kunikyā̋·ttihanik papíffapu'. Volunteer tobacco sometimes picked upslope 79
   18. Paká:̯n mi takunʔúhθā·mhitihiṙak, va:̭ ká:̯n 'upíftánmā·hti kari. Volunteer tobacco still comes up at former planting plots 79
V. Pahű·t pakupa'úhθā·mhahitihaṅik, karu pakunkupe·ctúkkahitihanik pehḗ·raha'. How they used to sow and harvest tobacco 81
   1. Pa'ō̋·k 'iθivθanḗ·nʔa·tcip vakusrahíθvuẏ. The Karuk calendar 81

Page

V. Pahū́·t pakupa’úhθā·mhahitihańik, karu pakunkupe·ctúkkahitihanik pehḗ·raha’. How they used to sow and harvest tobacco—Continued.
  2. Pakumákū·sra pakunʔúhθā·mhiti karu pakumákū·sra pakunʔíctū·kti’. Seasonal information as to sowing and harvesting 83
  3. Pahū́·t kunkupa’úhθā·mhiti’. Sowing 85
  4. ’Ihē·raha’úhθā·mhaŕ. Tobacco sowing formula 85
  5. Pahū́·t pakunkupé·vrárakkurihmaθahiti pa’úhiċ. Harrowing the tobacco seed in 85
  6. Pahū́·t kunkupavitríppahiti’. Weeding 86
  7. Pahū́·t ’ukupa’íffahiti’. How it grows 86
  8. Pahū́·t ’ī́·n kunpí·kkʸárati hā́·ri ’aθí·kmū́’ᵘk. Tobacco sometimes killed by the cold 87
  9. Pahū́·t kunkupé·ctúkkahiti pamússa’ᵃn. Picking the leaves 87
  10. Pahū́·t pakunkupeyxʸṓ·rārivahiti pehē·rahasanictúkkapu’. Wrapping up picked leaves 88
  11. Pahū́·t pa’uhíppi kunkupe·ctúkkahiti’. Picking the stems 89
  12. Pahū́·t pa’úhic kunkupe·ctúkkahiti’. Picking the seeds 89
  13. Pahū́·t pa’ararakā́·nnīmitcas kunkupítti hā́·ri kunípcī·tvuti pehḗ·raha’. Poor people stealing tobacco 90

VI. Pahū́·t kunkupé·kyā·hiti pehḗ·raha patakunpíctū·kmaraha’ᵃk. How they cure tobacco after picking it 92
  1. Pahū́·t pakunkupasuvaxráhahiti pehē·rahássa’ᵃn. Curing tobacco leaves 92
  2. Pahū́·t ’ikmahátcra‸m kunkupe·kyā·hiti pappíŕic, kuna vura ’i·nnā́·k ’ikrívrā·mak xas po·ttá·yhiti’. Tobacco leaves are cured in the sweathouse but stored in the living house 93
  3. Pahū́·t Pihnḗ·ffitc pó·ktā·kvaranik ’ikmahátcra‸m kar ikrívra’ᵃm. Coyote set sweathouse and living house apart 94
  4. Pahū́·t pa’uhíppi kunkupé·ktcúrahiti’. Pounding up the tobacco stems 95
  5. Pé·krívkiŕ. The disk seats 96

Page
VI. Pahū·t kunkupé·kyā·hiti pehḗ·raha patakunpíctū·kmaraha'ᵃk. How they cure tobacco after picking it—Continued.
  6. Pa'uhipihiktcúṙar. The tobacco stem pestles 97
  7. Pahū́·t Pihnḗ·ffitc po·kyā́·n'nik, pa'ávansa 'u:̭m pu'ikrā́·mtíhū́·càrà 'ikrávàràmū́'ᵘk. How Coyote ordained that a man shall not pound with an acorn pestle 98
VII. Pakumé·mus pehē·rahássa'ᵃn, pakó:̯ 'ikpíhan karu vúṙa. Color and strength of leaf tobacco 100
  1. Pahū́·t umússahiti pehē·rahássa'ᵃn. Color of leaf tobacco 100
  2. Pakó:̯ 'ikpíhan pehḗ·raha'. How tobacco is strong 100
VIII. Pahū́·t pakunkupa'íccunvahiti pehḗ·raha'. How they store tobacco 101
  1. Pahū́·t ukupatá·yhahiti 'ī·nnā́'ᵃk. How it is kept in the living house 102
  2. Pa'uhsípnu'ᵘk. The tobacco basket 103
    A. Pahū́·t yiθθúva 'uθvúyttī·hva pamucvitáva pasípnu'ᵘk. Names of the different parts of the basket 104
    B. Mitva pakumapihihnī́·ttcitcas pa'uhsípnu:̭k kuntā́·rahitihat́. What old men had tobacco baskets 104
    C. Pahū́·t payḗ·m 'u:̭m vúra yiθ takunkupé·kyā́·hiti pa'uhsipnu'ᵘk. How now they are making tobacco baskets different 106
    D. Pa'uhsipnukʔiθxúppar, pahū́·t ká·kum yiθθúva kumé·kyav pa'uhsipnukʔiθxúppaṙ. The tobacco basket cover, how tobacco basket covers are variously made 106
    E. Pahū́·t kunkupe·θxúppahitihanik pa'usípnu:̭k táffirāpuhmū́'ᵘk. How they used to use buckskin as a cover for a tobacco basket 106
    F. Pahū́·t kunkupé·krū·ppaθahitihanik táffirapu pa'uhsipnukʔíppankaṁ. How they used to sew buckskin on top of a tobacco basket 107

Page

VIII. Pahű·t pakunkupa’íccunvahiti pehḗ·raha’. How they store tobacco—Continued.
  2. Pa’uhsípnu’^{u}k. The tobacco basket—Cont.
    G. Pahű·t kunkupavíkk^{y}ahiti pa’uhsípnu’^{u}k. Weaving a tobacco basket - - - 107
      a. Pahű·t kunkupa’áffē·hiti pa’uhsípnu’^{u}k, pahű·t kunkupatáyī·θhahiti’. How they start the tobacco basket, how they lash the base - - - 107
      b. Passúʔkam vassárip va:̭ takuniynakavára·m’mar. They finish lashing the inside sticks - - - 111
      c. Xas va:̭ vura kuniynakavárā·ti k^{y}úkku’^{u}m. How they continue lashing - - - 111
      d. Pa’ávahkam vassárip kúna takuniynakavárā·m’mar. They finish lashing the outside sticks - - - 113
      e. Yíθθa takunipvíkkirō·piθva’, pí:̯θ passárip takunpicríkk^{y}asŕar. They weave one course, taking in four sticks at a time - - - 113
      f. Yá·stī·k^{y}am kú:̯k takunví·kma’. They weave to the right - - - 114
      g. Pahű·t piccī́·tc kunkupa’áravahiti’. How they twine with three strands the first time - - - 115
      h. Pahű·t kunkupa’axaytcákkicrihahiti pakunví·ktiha’^{a}k. How they hold the basket as it is being woven - - - 117
      i. Pahű·t kunkupapáffivmārahiti’. How they finish out the bottom - - - 117
      j. Pahű·t kunkupatakrávahiti’ súʔkam, karixas takunvíkk^{y}ura’^{a}. How they apply a hoop on the inside before they weave up the sides of the basket - - - 119
      k. Pahű·t kunkupavíkk^{y}urā·hiti’. How they weave up the sides of the basket - - - 120
      l. Pahű·t ká·kum kunkupapipátrī·pvahiti passáŕip, pa’ippanváritāha’^{a}k. How they break off some of the warp sticks when they have progressed well toward the top of the basket - - - 121

Page
VIII. Pahű·t pakunkupa’íccunvahiti pehḗ·raha’. How they store tobacco—Continued.
2. Pa’uhsípnu’ᵘk. The tobacco basket—Cont.
G. Pahű·t kunkupavíkkʸahiti pa’uhsípnu’ᵘk. Weaving a tobacco basket—Continued.
m. Pahű·t va:̭ vúra kunkupavíkkʸurā̆·hiti’. How they keep on weaving up the sides of the basket 121
n. Pahű·t kunkupe·pθíθθahiti pa’uhsípnu’ᵘk. How they finish the tobacco basket 122
o. Pahű·t kunkupavíkkʸahiti pe·θxúppaṙ. Weaving the cover 123
p. Pahű·t kunkupe·nhíkkʸahiti pe·θxúppaṙ. How they tie the cover on 124
q. Tusipű·nvahiti pakó:̭h pa’uhsípnu’ᵘk. Measurements of the tobacco basket 126
3. Pakahʔuhsípnu’ᵘk. Upriver tobacco basket 126
4. Pakahápxa’ᵃn. Upriver hat tobacco basket 127
A. Pakahápxa:̭n pakumé·ṁus. What the upriver hats look like 127
B. Pakahapxanʔikxúṙik. Patterns of upriver hats 127
C. ’Aθiθúfvō·nnupma Va’árā̆·ras ’u:̭mkun káru va:̭ ká·kum kunví·kti’ kuma’ápxa’ᵃn. Some Happy Camp people weave that kind of hat, too 127
D. Pahű·t mit kunkupíttihat pakunipírā̆·nvutihat mit pánnu:̭ kumárā̆·ras Pakahʔárahsa kó·va, kahʔínna:̭m pata’írahivha’ᵃk. How our kind of people used to trade with the upriver people at Clear Creek new year ceremony 128
E. Tcimi nutcuphuruθune:̭c pakahápxa’ᵃn. Telling about the upriver hat tobacco basket 128
F. Pahű·t kunkupe·kyā̆́·hiti pehḗ·rahamáhyā̆·nnarav kahápxa’ᵃn. How they make a tobacco container out of an upriver hat 129
5. Pe·cyuxθirixʸo·nʔihḗ·rahamáhyā̆·nnaṙav. Elk scrotum tobacco container 131

Page

IX. Pahū́·t mit va:̭ kunkupapḗ·hvāpiθvahitihat pehḗ·raha'. How they used to sell tobacco 133

- 1. Pámitva pakó·'ṓ·rahitihat pehḗ·raha'. Price of tobacco 134

X. Pahū́·t kunkupe·hḗ·rahiti'. Tobacco smoking 135

- 1. Po·hrâ·m. The pipes 135
  - A. Payiθúva kʸṓ·k mit kuma'úhra'ᵃm. The different kinds of pipes that there used to be 135
    - *a*. Paxavicʔúhra'ᵃm. The arrowwood pipe 137
      - *a′*. Pe·kxaré·ya va:̭ mukunʔúhra·mhanik xavicʔúhra'ᵃm. The arrowwood pipe was the pipe of the Ikxareyavs 137
      - *b′*. Xavicʔúhnā·mitc mit mu'úhra:̭m xikī́·hit́c. Squirrel Jim's pipe was a little arrowwood one 137
      - *c′*. Pahū́·t kunkupe·kyā́·hiti xavicʔúhra'ᵃm. How they make an arrowwood pipe 138
      - *d′*. 'Amvavákkay vo·'á·mnúprihti paxavicʔuhramsúruv̇ar. A salmon-grub eats through the arrowwood pipe hole 142
        - *a″*. Payiθúva kṓ· kumapássay kʸaru 'amvavákkaẏ. The different kinds of salmon beetle and worm 142
        - *b″*. Pahū́·t kunθaruprinávā̆·θtihanik pavákkay po·hramsúruv̇ar. How they used to make the salmon grub bore the pipe hole 146
      - *e′*. Tcaka'ī·mitcʔíkyav xas pakunpíkyā̆·rati po·hrâ·m. They are slow about finishing up the pipe 147
      - *f′*. Xavicʔúhra:̭m 'u:̭m sírikʸuṅic. An arrowwood pipe shines 147

Page

X. Pahū́·t kunkupe·hḗ·rahiti'. Tobacco smoking—Con.
  1. Po·hrâ·m. The pipes—Continued.
    A. Payiθúva kʸṓ·k mit kuma'úhra'ᵃm. The different kinds of pipes that there used to be—Continued.

      b. Pafaθipʔúhra'ᵃm. The manzanita pipe ---- 147
        a'. Pahū́·t kunkupé·kyã·ssipre·hiti pafaθipʔúhra'ᵃm. How they start to make a manzanita pipe ---- 147
        b'. Pahū́·t kunkupappáramvahiti pafaθipʔáhup̓. How they boil the manzanita wood ---- 148
        c'. Pahū́·t hā́·ri 'aθkúritta kunθá·nkuri po·hramʔíkyav̓. How sometimes they soak the pipe that they are making in grease ---- 148
        d'. Pahū́·t kunkupattárupkahiti po·hramʔíppaṅ. How they dig out the bowl cavity ---- 149
        e'. Pahū́·t kunkupe·kyā́·hiti pamussúruv̓ar. How they make the hole through it ---- 149
        f'. Pahū́·t 'ávahkam kunkupataxicxíccahiti', xú·skúnic kunkupe·kyā́·hiti kʸáru vuṙa. How they dress off the outside and make it smooth ---- 149
      c. Paxuparicʔúhra'ᵃm. The yew pipe ---- 150
      d. Pa'aso·hramʔúhra'ᵃm. The stone pipe ---- 150
    B. Po·hramʔikkʸṓ'ᵒr. Stone pipe bowls ---- 151
      a. Ká·kum 'ukkṓ·rahina·ti po·hrâ·m. Some pipes have stone pipebowls ---- 151
      b. Kaʔtimʔī́·n pa'as pakunípē̆·nti 'Ikʸṓ·rá'as. The rock at Katimin called 'Ikʸṓ·rá'as (Pipe Bowl Rock) ---- 151
      c. Pe·kxaré·yav va̭ ká̯n kunpíppā̆·θkurihanik pa'asáy̓av. The Ikxareyavs threw down the good rock ---- 152
      d. Pahū́·t kunkupe·knansúrō·hiti'. How they peck it off ---- 152

Page

X. Pahū́·t kunkupe·hḗ·rahiti'. Tobacco smoking—Con.

1. Po·hrâ·m. The pipes—Continued.

B. Po·hramʔikkʸṓ'ᵒr. Stone pipe bowls—Continued.

e. Pa'as Kaʔtimʔī́·n pakunípē·nti 'Asaxúsʔas. The rock at Katimin called Asaxusas (Soft Soapstone Rock) 153

f. Va̭ karu ká̮n 'u'asáxxū·shiti Sihtirikusā́·m. There is soft soapstone at Sihtirikusam, too 154

g. Pahū·t kunkupe·kyā́·hiti pe·kkʸṓ'ᵒr. How they shape the pipe bowl 154

h. Hā́·ri 'itcā́·nitc vura té·citc takuníkyav́. Sometimes they make several at a time 155

i. Pahū́·t kunkupáθθā·nkahiti pe·kkʸṓ·r po·hrá·m'mak. How they fit the pipe bowl on the pipe 155

j. Pahū́·t kunkupe·ttákkankahiti'. How they glue it on 156

k. Pahū́·t kunkupapé·ttcúrō·hiti pe·kkʸṓ'ᵒr. How they remove the pipe bowl 157

C. Pahū́·t mit kʸó·s po·hrâ·m, pamit hū·t kunkupe·ttcī·tkirahitihat́. The size of pipes and how they made them fancy 158

a. Pahū́·t mit kʸó·s po·hrâ·m. The size of pipes 158

a'. Púmit vā·ramasákā·msahara po·hrâ·m. Pipes did not use to be very long 158

b'. Pahū́·t mit kʸó̮s paxavicʔúhra'ᵃm. Size of arrowwood pipes 158

c'. Pahū́·t mit kʸó̮s pa'ē·mʔúhra'ᵃm. Size of doctor's pipes 159

d'. Pahū́·t ko·yā́·hiti pehḗ·raha po·hrâ·m. Tobacco capacity of pipes 160

Page

X. Pahū́·t kunkupe·hḗ·rahiti'. Tobacco smoking—Con.

1. Po·hrâ·m. The pipes—Continued.

C. Pahū́·t mit kʸó·s po·hrâ·m, pamit hū̃.t kunkupe·ttcī·tkirahitihat́. The size of pipes and how they made them fancy—Continued.

- *b.* Pamit hū̃·t kunkupe·ttcī·tkirahitihat po·hrâ·m. How they made the pipes fancy 161
  - *a′.* Va:̭ 'u:̭m vura pipi'ḗ·p va'úhrā̆·mhaṙa, pé·vúrùkāhitihan po·hrâ·m. Painted pipes are not the old style 161
  - *b′.* Pahū́·t yuxtcánnanitc kunkupe·yá·kkurihvahiti po·hrâ·m. How they inlay pipes 161
- D. Pahū́·t po·hrá:̯ mit kunkupappḗ·hvapiθvahitihat́, pámitva kó· 'ṓ·rahitihat. How they used to sell pipes, and the prices. 162
  - *a.* Pahū́·t mit yúruk kunkupé·kvárahitihat́. How they used to buy pipes downriver. 162
- E. Pahū́·t puxxarahírurav yávhitihanik po·hrâ·m, pahū́·t 'ukupatanníhahitihanik po·hrâ·m. How pipes did not use to last long, and how they used to get spoiled 163
  - *a.* Xá:̯s vura kó·vúra te·kyáppī·t.ca pa'araré·kyav payváhe'ᵉm. Newness of most artifacts that are extant 165
- F. Ká·kum po·hrâ·m pakumé·ṁus. Description of certain pipes 165
- G. Ta·y 'uθvúyttī·hva po·hrâ·m. The pipe has various names 166
  - *a.* Pakó:̯ 'uθvúyttī·hva pamucvitáva po·hrâ·m. Nomenclature of the parts of the pipe 166
  - *b.* Pakó:̯ yiθúva kuniθvúyttī·hva po·hrâ·m. Names of various kinds of pipe 167
  - *c.* Ká·kum 'uhramyḗ·pca karu ká·kum 'uhramké·mmit́cas. Good and poor pipes 168

Page

X. Pahû́·t kunkupe·hẽ.rahiti'. Tobacco smoking—Con.
  1. Po·hrâ·m. The pipes—Continued.
    G. Ta·y 'uθvúyttī·hva po·hrâ·m. The pipe has various names—Continued.
      d. Ká·kum xú·skúnicas karu ká·kum xíkkihca po·hrâ·m. Smooth and rough pipes 169
      e. Pahû́·t po·kupítti po·hramʔáhup 'a·n kunic 'u'ix^{y}axvárā̆·hiti suʔ. How the grain of the pipe wood runs 169
      f. 'Itatkurihvarasʔúhra'^{a}m karu 'uhramʔikxúrikk^{y}aras. Inlaid pipes and painted pipes 169
      g. Ká·kum 'uhrámpī̆·t·ca', karu ká·kum 'uhramxávtcur̓. New and old pipes 170
      h. 'Uhrámʔī̆·nk^{y}uriha̓r̓as. Pipes that have become burned out 170
      i. 'Uhramʔimxaxavárā̆·ras, pahû́·t 'ukupe·mxaxavárā̆·hiti'. Cracked pipes and how they crack 170
        a'. Pahû́·t 'ukupe·mxaxavárā̆·hiti. How they crack 171
      j. 'Ippankam ké·cit'c, karu po·hramʔápmā̆·nak 'u'ánnushitihatc. The bowl end is big and the mouth end flares 171
      k. Pakó·̭ po·'ássiphahiti pamuhẽ·raha'iθrúr̓am. Size of the bowl cavity 171
      l. Pahû́·t pe·kk^{y}ő·r 'umússahiti'. Description of the stone pipe bowls 172
        a'. 'Ik^{y}õ·re·ctáktā̆·kkā̆r̓as. Nicked pipe bowls 172
      m. Pahû́·t po·mússahiti po·hramʔápma'^{a}n. Description of the mouth end of pipes 172
      n. Pahû́·t 'ukupá'ī·hyā̆hiti karu hā́·ri po·kupáθā̆·nnē̆·hiti po·hrâ·m. How pipes stand and lie 173
  2. Paxé·hva'^{a}s. The pipe sack 173
    A. Po·hrámyav 'u·̭m vura hitíha·̭n xé·hvā̆·ssak suʔ 'úkri'^{i}. A good pipe is always in its pipe sack 173

Page

X. Pahū́·t kunkupe·hḗ·rahiti'. Tobacco smoking—Con.
  2. Paxé·hva'ᵃs. The pipe sack—Continued.
    B. 'Akā́·y mukyā́·pu paxé·hva'ᵃs. Who makes the pipe sacks ---- 174
    C. Yiθúva kumaxé·hva'ᵃs. The different kinds of pipe sacks ---- 174
      a. Paxé·hva‸s pámita nimmʸá·htíhat pi·nikníkkʸahiv́. Pipe sacks that I used to see at kick dances ---- 174
      b. Pa'afivʔimyā́·thína·tihan kumaxé·hva'ᵃs. Pipe sacks with fur on the lower part ---- 175
      c. Pe·cyuxmanxé·hva'ᵃs. Elk skin pipe sacks ---- 175
      d. Pe·cyuxθirixʸō·nxé·hva'ᵃs. Elk testicle pipe sacks ---- 175
    D. Pahū́·t paxé·hva‸s kunkupe·kyā́·hiti'. How they make a pipe sack ---- 176
      a. Pahū́·t kunkupe·kyā́·hiti pa'íppaḿ. Sinew for pipe sacks ---- 178
      b. Pahū́·t pakunkupe·krúppahiti paxé·hva'ᵃs. How they sew the pipe sack ---- 178
      c. Pahū́·t pakú·kam u'ávahkamhiti kunkupappū̆·vrinahiti paxé·hva'ᵃs. How they turn the pipe sack back rightside out ---- 179
      d. Pahū́·t kunkupe·kyā́·hiti paxe·hvaskíccapaŕ, pahū́·t kunkupé·krū̆·pkahiti'. How they make the pipe sack tie thong and how they sew it on ---- 179
      e. Pahū́·t kunkupa'árippaθahiti patáffirā̆pu'. How they cut off spirally a buckskin thong ---- 179
    E. Pahū́·t kunkupamáhyā̆·nnahiti pehḗ·raha paxé·hvā̆·ssak. How they put the tobacco in the pipe sack ---- 180
      a. Pahū́·t kunkupo·hyanákō·hiti patakunmáhyā̆·nnaha‸k pehḗ·raha paxé·hvā̆·ssaḱ. How they pray when they put the tobacco in the pipe sack ---- 180

Page

X. Pahű·t kunkupe·hḗ·rahiti'. Tobacco smoking—Con.

2. Paxé·hva'ᵃs. The pipe sack—Continued.

F. Pahű·t kunkupé·pkíccapahiti po·hrá·̭m paxé·hvă·ssak̓. How they tie up the pipe in the pipe sack 180

G. Pahű·t ukupé·hyáramnīhahiti po·hrá·̭m paxé·hvă·ssak̓. How the pipe rides in the pipe sack 181

H. Pahű·t ukupappíhahitihanik pataxxára vaxé·hva'ᵃs. How an old pipe sack is stiff 182

I. Tusipű·nvahiti pakó·̭ ká·kum paxé·hva'ᵃs. Measurements of some old pipe sacks 182

3. Pahű·t kunkupa'ḗ·θti po·hrâ·m. How they carry the pipe 182

4. Pahű·t kunkupe·hḗ·rahiti'. Smoking procedure 183

A. Pakumá'a·̭h kunihrū·vtihanik pamukunʔúhra·̭m kunʔáhkō·ratihaṅik. What kind of fire they used for lighting their pipes 184

B. Pahű·t kunkupa'ḗ·θrícukvahiti po·hrâ·m, karu pehḗ·raha', paxé·hvă·ssak. How they take the pipe and the tobacco out of the pipe sack 184

C. Pahű·t kunkupa'áhkō·hiti po·hrám'mak. How they light the pipe 187

a. Pahű·t kunkupa'áhkō·hiti po·hrâ·m 'áhupmū'ᵘk. How they light the pipe with a stick 187

b. Pahű·t kunkupa'áhkō·hiti po·hrâ·m 'imnákkamŭᵘk. How they light the pipe with a coal 187

a'. Pahű·t tī·kmū·k súʔya·̭tc vura kunkupaθánkō·hiti pe·mnak po·hrá'mak. How they put the coal directly into the pipe with their fingers 188

b'. Pahű·t kunkupatatvára·hiti súʔya·̭tc vura pe·mnak po·hrá·m'mak. How they tong the coal directly into the pipe 188

c'. Pahű·t 'ắ·pun pícci·̭p kunkupata·tícrī·hvahiti pe·mnak. How they toss the coal down on the floor first 190

Page

X. Pahū́·t kunkupe·hḗ·rahiti’. Tobacco smoking—Con.
  4. Pahū́·t kunkupe·hḗ·rahiti’. Smoking procedure—Continued.
    D. Pahū́·t kunkupe·hyasíprī·navaθahiti po·hrâ·m, papicī́·tc takunihḗ·raha’ᵃk. How they hold the pipe tipped up when they start to smoke 191
    E. Pahū́·t ’ā́·punitc va̭ kari takunpaxaytcákkicrihti’, paxánnahitc tu’inkʸaha’ᵃk. How they hold it lower after it has burned for a while 191
    F. Pahū́·t kunkupapamahmáhahiti’. How they smack in 192
    G. Pahū́·t kunkupé·cnā·kvahiti’. How they take the tobacco smoke into the lungs 193
    H. Pahū́·t kunkupitti patakunpícnā·kvamaraha’ᵃk. How they do after they take the tobacco smoke into the lungs 195
    I. Pahū́·t kunkupappḗ·θrupa·hiti po·hrâ·m. How they take the pipe out of the mouth 196
    J. Pahū́·t paxé·hva̭s kunkupapimθanuvnṓ·hiti’, papúva po·hrá̭m piyú·nváȓap. How they tap the pipe sack, before they put the pipe back in 197
    K. Pahū́·t kunkupé·pθánnā·mnìhvàhìtì po·hrá·m paxé·hvā·ssak suʔ. How they put the pipe back into the pipe sack 197
    L. Pahū́·t ’ukupe·hḗ·rahiti pafatavḗ·nna’ᵃn. Smoking procedure of the fatavennan 198
  5. Pahū́·t pa’úhaf sáripmū· kunkupe·kfutráθθunahiti po·hrá·m’mak. How they ram the nicotine out of the pipe with a hazel stick 198
  6. Pahū́·t kunkupíttihanik súppā·hak̓, pahū́·t kunkupe·hḗ·rahitihani kʸáru vū́ȓa. Their daily life and how they smoked 199
    A. Pahū́·t mi takunpihḗ’ᵉr, karu hā́·ri mi takunpá·tvaȓ, patapu’ikví·thápha’ᵃk. How they went back to smoke or went to bathe, when they could not go to sleep 206

Page

X. Pahû́·t kunkupe·hế·rahiti'. Tobacco smoking—Con.
  - 6. Pahû́·t kunkupíttihanik súppā·hak̓, pahû́·t kunkupe·hế·rahitihani k^yáru vū̆ŕa. Their daily life and how they smoked—Contd.
    - B. Pahû́·t kunkupe·hế·rahitihanik pe·mpâ·k, pa'ávansāssi:̭n takunpíkmā·ntunvaha'^{a}k. How they used to smoke on the trail when two men met each other 207
      - *a.* Pahû́·t mit 'ukupe·hế·rahitihat 'impâ·k mitva nanixúkkam̓. How my deceased uncle used to smoke on the trail 208
      - *b.* Pahû́·t mitva kunkupíttihat pa'asik tavansi:̭n takunpíkmā·ntunvaha:̭k 'impâ·k. How they did when two women met each other on the trail 210
      - *c.* Pahû́·t mit pa'u:̭s kunkupe·kyắ·hitihat̓, pámitv o·kupíttihat pa'ávansa tupihế·r 'ípaha'áffiv̓. How they gathered sugar pine nuts, how the man used to smoke under a tree 211
  - 7. Pahû́·t kunkupafuhíccahiti pe·hế'^{e}r. Smoking beliefs 214
    - A. Va:̭ kunippē·nti tó·ksā·hvar po·hrâ·m, to·mxáxxar va:̭ káŕi. They say that if one laughs into a pipe, it cracks 214
    - B. Karu mit vura pu'ihế·ratihat 'aʔ ve·hyárihaŕ. And a person never smoked standing 214
    - C. Karu púmit 'ihế·ratihaphat, pakunítcnā·hvutiha'^{a}k. Nec decet fumare cacando 214
  - 8. Pámitva kárixas kunihế·rā·nhitihat̓. When they learned to smoke 214
    - A. Pahû́·t pámitva kári kinihẽ·ravávaθtihat paxxí·ttítcas pakuphákkā·mha'^{a}k. How they forced children to smoke at the ghost dance 215
  - 9. Pahû́·t pehế·raha kunkupavictánni·nuvahitihańik. How they used to get the tobacco habit 215

Page

X. Pahū́·t kunkupe·hḗ·rahiti'. Tobacco smoking—Con.

10. Pahū́·t vura pukupíttihaphańik, puffā́·t vura kumappíric 'i·cá·ntíhaphanik pamukunʔihḗ·raha'. How they never mixed any other kind of plant with their tobacco ---- 216

A. Pahū́·t vura pukupíttihaphanik 'axθahama:̭n kumá'ī·nkʸa vura pu'i·cá·ntíhaphanik pehḗ·raha'. They never mixed burned fresh-water mussel shells with the tobacco ---- 216

11. Pahū́·t va:̭ vura kitc hā́·ri pakunkupíttihańik, pa'uhíppi kunī́·cā·ntihanik pamukunihḗ·raha'. How they never mixed anything except sometimes tobacco stems with their tobacco ---- 217

A. Pahū́·t vúra pukupíttihaphanik pu'ihḗ·rátihaphanik pa'uhipihí·ccarīpux̀. How they never used to smoke the stems unmixed ---- 217

B. Pahū́·t hā́·ri kunʔákkihtihanik po·hḗ·re:̭c pa'ararakā́·nnimitc pa'ī́·n takinipmahvákkirā·ha'ᵃk. How they sometimes gave tobacco stems to smoke to a poor person who came visiting ---- 218

12. Pahū́·t hā́·ri vura kṓ·k fā́·tcas pakunihḗ·rati pu'ihḗ·raha vura kítchaŕa. How they sometimes smoke some little things besides tobacco ---- 218

A. Pahū́·t kícvu:̭f kunkupe·hḗ·rati'. How they smoke Indian celery ---- 218

B. Pahū́·t mit kunihḗ·nnī·tcvutihat sanpíŕic. How they used to play-smoke maple leaves ---- 219

C. Pahū́·t púmitva 'ihḗ·ratihaphat pa'aná·tcʔúhiċ. How they never smoked mistletoe ---- 221

D. Pahū́·t mit 'iθā́·n uxússa'ᵃt kiri va:̭ nikʸú·pha 'Ahó·yā́·m'matc. Ahoyammatc's experiment ---- 221

XI. Pahū́·t mit kunkupíttihat 'ihḗ·raha mit kunʔá·mtihat́. How they used to eat tobacco ---- 222

XII. Pahū́·t pámitva pukupíttihaphat́, pumit 'ihḗ·raha máhyā·nnātihaphat́, papu'ávē·cap fá:̭t 'ī́·n pá'u'ᵘp. Tobacco never used as an insectifuge ---- 224

Page
XIII. Pakó·vúra kumakkúha ’uyavhitihanik pehḗ·raha’. Tobacco good for various ailments ---------- 225
  1. Pahū́·t mit kunkupē̆·cnápkō·hitihat pehḗ·raha’, patakunpíknī·vravaha’ᵃk. How they used to put tobacco on when they got hurt ---------- 225
  2. Pahū́·t mit kunkupe·cnápkō·hitihat pehḗ·raha ’â·v, pavúha kunimfírahitiha’ᵃk. How they used to put tobacco on the face when they had the toothache ---------- 226
  3. Pahū́·t mit kunkupafumpúhkā̆·nnatihat pehḗ·rahá·mku·f ti·̭v suʔ, pa’aráttā̆·nva takunké·nnaha·k tî·v. How they used to blow tobacco smoke in the ear when they had the earache ---------- 226
XIV. Pa’ḗ·mca pahū́·t kunkupe·hrṓ·hiti pehḗ·raha’. How the suck doctors use tobacco ---------- 227
  1. Pahū́·t pámitva kunkupítti pa’ḗ·mca’, píccі·̭p kunihḗ·rati’, karixas takunpáttumka’. How the suck doctors do, how they smoke before sucking ---------- 227
  2. Pahū́·t pa’ḗ·m ’ukupapímyā̆·hvahitihat pehḗ·rahá·mku·̭f po’í·htiha’ᵃk, pakunpi·níknikvana·tiha’ᵃk. How a suck doctor breathes in the tobacco smoke while she is dancing at a kick dance ---------- 228
  3. Pahū́·t ’Icrá·mhírak Va’ára·̭r ’ukupararihkʸanhivā́·θvāhiti pakkuhâř. How Mrs. Hoodley cured a sick person ---------- 229
XV. Pahū́·t papiricʔané·kyávā̆·nsa píccі·̭p kunkupamútpī·θvahiti pehḗ·raha’, pa’ánnav karixás kunikyā́·tti’. How the steaming doctors throw tobacco around before they fix their medicine ---------- 231
XVI. Pahū́·t ’ihḗ·raha kunkupatáyvárahiti pa’akúnvā̆·nsa’. How hunters “spoil” tobacco ---------- 235
  1. Yíθθa pákkuri po·pívúyrī·nkʸū̆ti pahū́·t pehḗ·raha kunkupe·ptayváratti pakunʔákkunvutiha’ᵃk. Song telling how hunters throw tobacco around ---------- 235
XVII. Patciríxxu’ᵘs, pahū́·t mit kʸáru vura kunkupe·hrṓ·hitihat́. The tciríxxus, and what they did with them ---------- 236
  1. Pahū́·t Kú·̭f ’ukupáppī·fkʸuna·hanik pakaʔtimʔī·nye·ripáxvū̆·hsa’, pamuppákkuri tciríxxu·̭s ’upivuyrī·mkʸū̆tihanik Kû·f. How Skunk shot the Katimin maidens, how Skunk mentioned tcirixxus in his song ---------- 237

Page

XVIII. Pahū́·t kunkupe·hrṓ·hiti pehḗ·raha pa’írahīvha’ᵃk. How they use tobacco in the new-year ceremony --- 241
  1. Pafatavé·nnaː̭n pahū́·t ’ukupa’ḗ·θtihahiti hitíhaː̭n pamu’úhra’ᵃm. How the fatavennan always carries his pipe with him ---------- 242
  2. Pahū́·t kunkupe·hḗ·rana·hiti Kaʔtimʔī·n pa’áxxak tukunníha’ᵃk. How they smoke at Katimin on the second day of the target-shooting ceremony ---------------------- 242
  3. Pahū́·t mit kunkupíttihat ’uhʔáhakkuv kumasúppa’ᵃ. How they used to do on the day [called] “going toward tobacco” ---------- 244
  4. Pahū́·t kunkupitti pata’ifutctimitcsúppa pe·crîv Kaʔtimʔī́’¹n. How they do on the last day of the ’icriv at Katimin ---------- 245

XIX. Pahū́·t mit kunkupe·hḗ·ratihat pe·hḗ·raha po·kuphakka·mha’ᵃk. How they smoked tobacco at the Ghost Dance -------------------------------- 253

XX. Pahū́·t mit kunkupe·hḗ·ratihat pa’arare·θtíttahiv̓. How they smoked at Indian card games ---------- 254

XXI. Payiθúva kóː̭ kuma’án’nav, pakú·k tcú·ph u’ú·mmahiti pehḗ·rahak̓. Various formulae which mention tobacco ------------------------------------- 255
  1. Kitaxrihara’araraxusipmúrukkarihḗ·r̓ar. Protective smoking medicine of the [Katimin] Winged Ikxareyav ---------------------- 255
  2. Pahū́·t mit kunkupe·hḗ·rahitihat pamukúnvā̆·ssan takunmáha’ᵃk. How they smoked when they saw an enemy ----------------- 257
  3. Pahū́·t Ví·tviː̭t ukúphā̆·n’nik, pamarukʔarara’ī́·n kinθáffipanik pamutúnvi’¹v, pahū́·t ’ukupe·hḗ·rahan̓ik. What Long-billed Dowitcher did when the Mountain Giant ate up his children, how he smoked ------ 257
  4. Kahθuxrivickʸúruhar mutunve·rahappír̓ic, pá ’uː̭m vúra vaː̭ muppíric upikyā́·nik pamu’úhra’ᵃm. Kahθuxrivickʸuruhar’s childbirth medicine, how he used his pipe as medicine - 261

Page
XXII. 'Ihẽ́·rah uθvuykírahina·ti yiθúva kumátcũ·pha'. Various names which mention tobacco ---------- 263
1. Pehẽ·rahá·mva'^{a}n. The "tobacco eater" [bird] ---------- 263
A. Pahṹ·t kunkupasṍ·mkirahanik 'a:̭t paye·ripáxvũ·hsa', xas 'ihẽ·rahá·mva:̭n puxã́·kkitc kunippā·nik: "Nu:̭ Pá'a'^{a}t." How the maidens came to marry Salmon, and Nighthawk and "Tobacco Eater" said they were Salmon ---------- 263
2. Pehẽ·raha·mvanvasihʔikxúřik. The whippoorwill back [basket] design ---------- 266
3. Pakṍ·kkáninay pehẽ́·rah 'uθvuykírahinā·ti'. Places named by tobacco ---------- 266
4. 'Ā́vansa 'ihẽ́·rah 'uθvuykírahītihańik. A man named by tobacco ---------- 267
5. Pahṹ·t mit 'ihẽ́·raha kunkupe·θvúykírahitihať, patakunmáha:̭k θúkkinkunic fâ·t vṹřa. How they called it after tobacco whenever they saw anything green ---------- 267
XXIII. Ká·kum pákkuri vúra kitc 'ihẽ́·raha 'upívúyrī·nk^{y}ahina·ti'. Only a few songs mention tobacco ---------- 268
XXIV. Pa'apxanti·tcʔihẽ́·raha'. White man tobacco ---------- 269
1. Pahṹ·t kunkupásā̃·nvahitihanik pamukunʔihẽ́·raha pa'apxantínnihiťc. How the white men brought their tobacco with them ---------- 269
A. Pahṹ·t mit po·kupíttihat 'Axváhitc Va'ára'^{a}r, pehẽ́·ra mit upáttanvutihať. How Old Coffee Pot used to bum tobacco ---------- 269
B. Pahṹ·t mit kunkupé·kvā·nvana·hitihat pa'ahikyã́'^{a}r karu mit va:̭ vura ká:̭n pakunihẽ́·rana·tihat panamnikpe·hvapiθvářam. How they used to buy matches and smoke Indian pipes in the Orleans store ---------- 270
2. Pehẽ́·raha'. The tobacco ---------- 271
3. Po·hrâ·m. The pipe ---------- 271
A. Po·hramxé·hva'^{a}s. The pipe case ---------- 272

Page

XXIV. Pa'apxanti·tcʔihḗ·raha'. White man tobacco—Con.

4. Pe·kxurika'úhra'ᵃm. The cigarette ---------- 272
  A. Pahū́.t pe·kxurika'úhra̭m 'uθvúyttī·hva', karu pahū́·t pamucvitáv 'uθvúyttī·hva'. How the cigarette and its parts are called ---------- 272
  B. Pahū́·t pakunkupe·yrúhahiti pe·kxurika'úhra'ᵃm, karu pakunkupe·hḗ·rahiti'. How they roll and smoke a cigarette ---------- 273
  C. Pahū́·t kunkupavictánni·nuvahiti pe·hḗ·r pe·kxurika'úhra'ᵃm. The cigarette habit ---------- 274
  D. Pe·kxurika'uhramʔáhuṗ. The cigarette holder ---------- 275
  E. Pe·kxurika'uhramáhyā·nnā́řav. Cigarette case ---------- 275
5. Pasikʸā́'ᵃ. The cigar ---------- 275
  A. Pasikʸā́· kunkupe·θvúyā·nnahiti'. How cigars are called ---------- 275
  B. Pahū́·t kunkupe·kyā́·hiti karu pahū́·t kunkupatā́·rahiti'. How they are made and kept ---------- 276
  C. Karu pahū́·t kunkupe·hḗ·rahiti'. And how they are smoked ---------- 276
  D. Pasikʸā·hʔáhuṗ. The cigar holder ---------- 276
  E. Pasikʸā·hmáhyā·nnařav. The cigar case ---------- 277
6. Papuθe·hḗ·raha'. Chewing tobacco ---------- 277
7. Pe·mcakaré·hḗ·raha'. Snuff ---------- 277
8. Pahū́·t pa'apxantínnihitc piccī́·tc kunikyā́·varihvutihat mit pa'are·hḗ·raha ve·hḗ'ᵉr. How the white men tried at first to smoke Indian tobacco ---------- 277
Index ---------- 279

LIST OF ILLUSTRATIONS

PLATES

Page

1. 'Imkʸánva'ᵃn, Mrs. Phoebe Maddux 2
2. *a*, *b*, 'Uhtcá·mhat̓c, Pete Henry. *c*, Tcá·kítcha'ᵃn, Fritz Hanson 2
3. *a*, *b*, 'Icxá·yrípa'ᵃ, Hackett. *c*, 'Iθé·xyă·vraθ', Tintin. *d*, *e*, 'Ā́snē·piřax, Snappy 'asiktáva'ᵃn (a woman). *f*, Kápītā'ᵃn, Capitan 2
4. *a*, Kaʔtimʔī́·n vapíkcip̓, view of Katimin. *b*, 'Iccipīcrihak vapíkcip̓, view of Ishipishrihak 2
5. Reproduction of Plate XXVII of Watson, Sereno, Botany, in King, Clarence, U. S. Geological Exploration of the 40th Parallel, Vol. V, Washington, 1871, opp. p. 276. "1, 2, *Nicotiana attenuata*. 3, 4, *N. bigelovii*." The numbers in our reproduction of the plate are so faint they can scarcely be read. 1 is the specimen at lower right; 2, at lower left; 3, at upper right; 4, at upper center. Reduced to 3/5 size of Watson's plate, which shows the specimens natural size 48
6. *Nicotiana bigelovii* (Torr.) Watson *var. exaltata* Setchell. Drawings of a specimen prepared under direction of Prof. W. A. Setchell. Two-valved specimen. 1. 'Ihẽ·raha'ipaha'ipaha'íppanitc pató·θríha', tip of tobacco plant in bloom. 3/7 natural size. 2. Pehẽ·raha'afivī́'·tc vássa'ᵃn, basal leaf of tobacco plant [leaf from main axis]. 6/7 natural size. 2'. Pehẽ·raha'íppankam vássa'ᵃn, upper leaf of tobacco plant [leaf from lateral axis]. 6/7 natural size. 3. 'Uhícva'ᵃs karu pamússa'ᵃn, capsule with calyx. 6/7 natural size. 4. 'Iθríha', flower [corolla limb]. 6/7 natural size. 5. 'Iθríha', flower [longitudinal section]. 6/7 natural size. 6. 'Uhícva'ᵃ, capsule [transverse section]. 1 5/7 natural size 48
7. *Nicotiana bigelovii* (Torr.) Watson *var. exaltata* Setchell. Drawings of specimen, prepared under direction of Professor Setchell. Two-valved specimen. 1. 'Ihẽ·raha'ipaha'íppanitc pató·θríha', tip of tobacco plant in bloom. 3/7 natural size. 2. Sa'ᵃn, leaf. 6/7 natural size. 3. Uhícva'ᵃs karu pamússa'ᵃn, capsule with calyx. 6/7 natural size. 4. 'Iθríha', flower [corolla limb]. 6/7 natural size. 5. 'Iθríha', flower [longitudinal section]. 6/7 natural size. 6. 'Uhícva'ᵃs, capsule [transverse section]. 1 5/7 natural size 48

Page

8. *Nicotiana bigelovii* (Torr.) Watson *var. exaltata* Setchell. Drawings of a specimen, prepared under direction of Prof. W. A. Setchell. Two-valved specimen. 1. 'Ihē·raha'ipaha'íppanitc pató·θríha', tip of tobacco plant in bloom. 3/7 natural size. 2. Sa'ᵃn, leaf. 6/7 natural size. 3. 'Uhícva'ᵃs karu pamússa'ᵃn, capsule with calyx. 6/7 natural size. 4. 'Iθríha', flower [corolla limb]. 6/7 natural size. 5. 'Iθríha', flower [longitudinal section]. 6/7 natural size. 6. 'Iθríha', flower. 6/7 natural size. 7. 'Uhícva'ᵃs, capsule [transverse section]. 1 5/7 natural size ---------- 48

9. *Nicotiana bigelovii* (Torr.) Watson *var. exaltata* Setchell. Drawings of a specimen, prepared under direction of Prof. W. A. Setchell. Exceptional three-valved specimen (see p. 60.) 1. 'Ihē'raha'ipaha'íppanitc pató·θríha', tip of tobacco plant in bloom. 3/7 natural size. 2. Sa'ᵃn, leaf. 6/7 natural size. 3. 'Uhícva'ᵃs karu pamússa'ᵃn, capsule with calyx. 6/7 natural size. 3′. 'Ấxxak 'uhícva·s 'upíktcū̆·skā̆hiti', two capsules are bunched together [resulting from twin flowers]. 6/7 natural size. 4. 'Iθríha', flower [corolla limb]. 6/7 natural size. 5. 'Iθríha', flower [longitudinal section]. 6/7 natural size. 6. 'Iθríha', flower. 6/7 natural size. 7. 'Uhícva'ᵃs, capsule [transverse section]. 1 5/7 natural size ---------- 48

10. Pámitva 'ihē·raha'uhθamhíramhā̆ňik, 'Imkʸ'anva̭ːn 'ihḗ·raha' tó·ctū̆·kti', former tobacco plot, Imkʸanvan picking tobacco [upslope of Grant Hillman's place, across the river from Orleans] ---------- 48

11. *a*, 'Ấxxak pavṓ'ᵒh, two digging sticks. *b*, Θúxri'¹v, va̭ːmū̆·k pehḗ·raha takunpíθvássip', pamukunʔikrívra·m kṷ́ːk takunpíθváv̓a, woven bag in which they carry the tobacco home on their backs. *c*, 'Ikrívkiř, disk seats. *d*, 'Uhipihíktcúřar, stem-tobacco pestle. 2/7 natural size ---------- 82

12. 'Iθakíccap pehē·rahássa'ᵃn. Táhpṷːs 'ávahkam takunkíccapparařiv, katasipʔávahkaḿ, a bundle of tobacco leaves. They tie Douglas Fir needles outside, outside the bracken [leaves]. 14 inches long, 6½ inches wide, 4½ inches high ---------- 82

13. Sářum, Jeffrey Pine roots. About ⅙ natural size. *a*, Sarumpaxaxáxxax', roots of the Jeffrey Pine, first splitting. *b*, Sarumθarákrak, roots of the Jeffrey Pine, second splitting. *c*, Sarumθapatappárappu', roots of the Jeffrey Pine, third splitting. *d*, Sarumkíffuǩ, weaving strands of the Jeffrey Pine ---------- 102

Page

14. Sár̓ip, California Hazel sticks. ¼ natural size. *a*, Sár̓ip, prepared shoots of the California Hazel. *b*, Saripvíkkik̓, tips of California Hazel sticks trimmed off from a finished basket. [These are used for weaving small baskets] ---------- 102

15. Panyúr̓ar, Bear Lily. ¾ natural size ---------- 102

16. Panyúrar karu ’ikritápkir̓, Bear Lily and Maidenhair. *a*, Panyuraratáxxap̓, a braid of Bear Lily [leaves]. *b*, Coils of prepared Bear Lily strands ready for weaving. *c*, ’Ikritapkirappír̓ic, Maidenhair leaf ---------- 102

17. *a*, ’Ikritápkir̓, Maidenhair stems [showing one method of tying up; another way is to tie them into a round bunch as shown in *f*]. *b*, ’A’ᵃn, Iris twine [used for tying Maidenhair stems into a bundle]. *c*, Táθθipar̓, carding stick through the crack in the end of which the Maidenhair stems are pulled before they are split. *d*, Bunch of the reddish “backs” which have been split from the “fronts” and are to be thrown away. *e*, To·kya·hahiti’, takkari pakunvíkkʸare’ᵉc, bunch of the prepared blackish “fronts” already prepared for weaving. *f*, ’Ikritápkir̓, Maidenhair stems [tied into a bundle] ---------- 110

18. Pahū́·t kunkupa’áffē̆·hiti pa’uhsípnu’ᵘk, how they start the tobacco basket. ½ natural size. *A-B*, Pahū́·t papiccī́·tc kunkupa’áffē̆·hiti’, how they first start. Pakú·kam ’u’ávahkamhitihe’ᵉc payḗ·m va· ’ávahkamtah, the obverse will be the outside [of the bottom of the basket]. *A*, Obverse. *B*, Obverse ---------- 110

19. Pahū́·t kunkupa’áffē̆·hiti pa’uhsípnu’ᵘk, how they start the tobacco basket. ½ natural size. *C-H*, Pahū́·t kunkupatáyī·θahiti’, how they lash the base. *C*, *D*, *E*, Obverse. *F*, Obverse, one-quarter turn to left from *E*. *G*, Obverse, reversed on vertical axis from *F*. *H*, Obverse, reversed on vertical axis from *G* ---------- 110

20. Pahū́·t kunkupa’áffē̆·hiti pa’uhsípnu’ᵘk, how they start the tobacco basket. ½ natural size. *I-N*, Pahū́·t kunkupatáyī·θahiti’, how they lash the base [continued]. *I*, Reverse, reversed on vertical axis from *H*. *J*, Reverse, reversed on vertical axis from *I*. *K*, Reverse, reversed on vertical axis from *J*. *L*, Obverse, reversed on vertical axis from *K*. *M*, Obverse, one-quarter turn to left from *L*. *N*, Reverse, reversed on vertical axis from *M* ---------- 110

Page

21. Pahū́·t kunkupa'áffē·hiti pa'uhsípnu'ᵘk, how they start the tobacco basket. ½ natural size. *O-T*, Pahū́·t kunkupatáyī·θhahiti', how they lash the base [continued]. *O*, Observe, reversed on vertical axis from *N*. *P*, Reverse, reversed on vertical axis from *O*. *Q*, Obverse, reversed on vertical axis from *P*. *R*, Reverse, reversed on vertical axis from *Q*. *S*, Obverse, reversed on vertical axis from *R*. *T*, Reverse, reversed on vertical axis from *S* ---------- 110

22. Pahū́·t kunkupa'áffē·hiti pa'uhsípnu'ᵘk, how they start the tobacco basket. ½ natural size. *U–W*, Yíθθa takunipvíkkirō·piθva', pí꞉̭θ passárip takunpicríkkʸas'rar, they weave one course, taking four hazel sticks at a time. Pakú·kam 'u'ávahkamhitihe'ᵉc payḗ·m va꞉̭ 'ávahkamtah, hitíha꞉̭n 'u'ávahkamhitihe'ᵉc. What is going to be the outside [of the bottom] of the basket is on top [obverse] now, it is going to be on top all the time [it will not be turned over any more after this]. *X–Z*, Kutiʔáramsīprivti', paká꞉̭n takunʔáramsip̓, sárip karu sárum takunyákkuri kʸâ·n, they start to twine with three strands, where they start to three-strand twine they always insert both a hazel stick and a pine-root strand. *U*. Obverse, reversed on vertical axis from *T*. *V*, *W*, *X*, *Y*, *Z*. Obverse ---------- 110

23. Pa'uhsipnúkvik̓, the unfinished tobacco basket. *a*, Pa'uhsipnúkvik̓, 'utakrávahiti suʔ, the unfinished tobacco basket with the hoop inside. *b*, Va꞉̭ pa'uhsípnu'ᵘk, pakari aʔ tuvṓ·rur̓ar, the tobacco basket when it starts to go up. 'Ā́xxak vura passárum panyúrar 'u'ávahkambiti', both of the pine-root strands have bear lily on top ---------- 124

24. Pa'uhsípnu'ᵘk, muθxúppar vúr 'u'í·fkʸ'uti', kari púva tákkukāhiti', kari takúkkʷī·pux, the tobacco basket together with its cover before they are cleaned out, not cleaned out yet ---------- 124

25. Pa'uhsípnu꞉̭k karu pakahʔuhsípnu'ᵘk, the tobacco basket and the upriver tobacco basket. *a*, Pa'uhsípnu꞉̭k patupíkyā·rahiti', pamuθxúppar 'umhitaráricrīhva', the finished tobacco basket with its cover tied on. About ½ natural size. *b*, Pakahʔuhsípnu'ᵘk, 'a꞉̭n kunsáriphiti', the upriver tobacco basket, they use iris twine for hazel sticks ---------- 124

Page

26. *a*, Kahápxa'ᵃn, 'í·θkʸa 'áffiv 'ukríxxavkuti', upriver hat with a bunch of feathers on its top [National Museum specimen no. 24075, Klamath woman's hat, see p. 127, fn.]. *b*, Kahápxa'ᵃn, upriver hat [National Museum specimen no. 19293, McCloud River woman's hat, see p. 129, fn.]. *c*, Va;̭ vura kumakahápxa'ᵃn, 'uhsipnuk?íkyav̇, the same upriver hat being made into a tobacco basket. *d*, Va;̭ vura kumakahápxa'ᵃn, patupíkyā·rahiti pa'uhsí'pnu'ᵘk, the same upriver hat when already made into a tobacco basket ---------- 124

27. Payiθθúva kʸṓ·k mit kuma'úhra'ᵃm, the different kinds of pipe that there used to be. *a*, Yuxtcananitcʔitatkurihavaraxavicʔúhra'ᵃm, abalone inlaid arrowwood pipe (Nat. Mus. No. 278471, collected by F. E. Gist. 5¼ inches long. See pp. 165–166.) *b*, Faθipʔuhramʔikkʸṓ·rar, manzanita pipe with a stone pipe bowl. Specimen made by Yas and bought from Benny Tom. 5¹⁄₁₆ inches long. See p. 166. The detached bowl of this pipe is the whitish specimen shown in Pl. 32, *c*. *c*, Xavicʔuhramʔikʸō·rī·pux, xavicʔúhnā·m'mitc, arrowwood pipe without stone pipe bowl, little arrowwood pipe. Made by Hackett. 3½ inches long. See p. 165. *d*, 'Uhrá;̭m apxantinihitcʔúhra;̭m kunic kunikyā́·ttihat́, pipe made like a White man pipe (Nat. Mus. No. 278473, collected by F. E. Gist, "cut entirely from wood, the form representing a hand holding the bowl." 3⅛ inches long. See p. 136, fn.). *e*, Xavicʔuhramʔikkʸṓ·ṙar, 'uhnamxanahyā́'atc, arrowwood pipe with a stone pipe bowl, a slender pipe. Made by Fritz Hanson. 4 inches long. See p. 165. [Specimens *a* and *b* are also shown in Pl. 30] ---------- 164

28. Yuxtcánnanitc karu yuxθáṙan, small and large abalone pendants. ½ natural size. *a*, Yuxθáṙan, va;̭ pay kʸṓ·k kumayuxθáran payáffusak 'ukrixavkṓ·hiti', abalone pendants, the kind that are hung on women's [buckskin] dresses. *b*, Yuxtcánnaṅitc, va;̭ pay kʸṓ·k 'ifuniha'íppanitc kunickʸáskō·tti pa'asiktáva·nsa', abalone pendants, the kind that the women bunch at the end of their hair [braids] ---------- 164

Page

29. Payiθθúva kʸő·k mit kuma'úhra:̭m karu yíθθa xé·hva'ᵃs, ikxurikakē·mitcakʔű·ssurapu pe·kxúrik̓, different kinds of pipes that there used to be and one pipe sack, copied from an old book [reproduction of Powers, The Indians of California, Fig. 43, opp. p. 426, accompanying his chapter on "Aboriginal Botany." Reduced 1/20 from Powers' figure. These pipes and pipe sack have been identified by the author as follows: No. 1 = Nat. Mus. No. 19301, McCloud River, Calif., collected by L. Stone = Mason, Pl. 16, No. 69 = McGuire, Fig. 33 (mistitled by McGuire "wood and stone pipe"). No. 2 = Nat. Mus. No. 21399, Feather River, Calif., collected by Stephen Powers = Mason, Pl. 15, No. 62 = McGuire, Fig. 26. No. 3 = Nat. Mus. No. 21400, Potter Valley, Calif., collected by Stephen Powers = Mason, Pl. 15, No. 64 = McGuire, Fig. 27. No. 4. Diligent search fails to find this in the Nat. Mus. collections. No. 5 = Nat. Mus. No. 19303, McCloud River, Calif., collected by L. Stone = Mason, Pl. 15, No. 61 = McGuire, Fig. 25. No. 6 = probably Mason, Pl. 15, No. 66 = McGuire, Fig. 30. No. 7. This pipe sack can not be located in the Nat. Mus. collections. No. 8 = possibly Nat. Mus. No. 21306, Hupa, Calif., collected by Stephen Powers = possibly Mason, Pl. 16, No. 72 = McGuire, Fig. 36 ---------- 164

30. Xavicʔuhramʔíkyav̓; tó·tárukāhina·ti suʔ; 'íppankam takunʔíyvă·yramni pa'aθkúr̓it; ká·kum tó·tắ·vahīna·ti 'ávahkam̓; karu pí:̭θ pa'úhra:̭m tupíkyā·rahiti'. Yíθθa faθipʔúhra'ᵃm, arrowwood pipes in the making; they have been dug out; oil has been spilled in on top; some of them have been dressed on the outside; and four finished pipes. One is a manzanita pipe, the third from the right-hand end. [Fourth from last and last specimen are also shown in Pl. 34; third and second from last specimen are also shown in Pl. 27.] ¼ natural size ---------- 164

31. 'Ikʸő'rá'as, Pipe Bowl Rock ---------- 164

32. *a*, Pa'asaxúsʔas Kaʔtimʔĭ·nʔásti:̭p vá'as, the Soft Soapstone Rock by the river at Katimin. *b*, Va:̭ ká:̭n pakuniknansúrō·ti pe·kkʸő'ᵒr Pa'asaxusʔasa'ávahkam̓, where pipe bowls have been pecked off on top of the Soft Soapstone Rock. *c*, 'Ăxxak pe·kkʸő'ᵒr, 'áxxak vura asáxxu:̭s po·kyắ·rahiti', two pipe bowls, both made of soft soapstone. Pipe bowls 5/9 natural size. The whitish appearing specimen is that of the pipe shown in Pl. 27, *b* ---------- 164

Page

33. *a*, Pahū́·t kunkupattárukkahiti pakunníhaṙ, payū́·v kunihyákkurihe·ciṙak, how they dig out the arrow where the foreshaft is going to be inserted. Shown for comparison with digging out of pipe bowl. *b*, ’Ipámʔa’ᵃn, sinew thread [such as is used for sewing pipe sacks]. *c*, *d*, Yiθθúva kuma’íppaṁ, various kinds of sinew: *c*, ’Ipamkḗ·miťcas, ordinary sinews. *d*, ’Apsihʔíppaṁ, leg sinew. *e*, ’Ipamxíppu’ᵘn, connective tissue of sinew. *b*, *c*, *d*, *e*. ¼ natural size ---------- 172
34. Xé·hva’ᵃs, pipe sacks. 5/13 natural size. *a*, ’Ikritiptipahitihanxé·hva’ᵃs ’uhrá̯:m ’uhyā́·rahiti’, fringed pipe sack with a pipe in it [pipe and pipe sack made by Tcá·kítcha’ᵃn]. *b*, Pa’úhra’ᵃm, the pipe. *c*, Xe·hvasʔíkyav̇, tuvúyā̆·hiti’, pipe sack in the making, that has been cut out [to fit the pipe shown as *b* of this plate]. *d*, Pavastáṙan, pamukíccapārahe’ᵉc, the thong that it is going to be tied with. *e*, Paxé·hva’ᵃs, ’uhrá̯:m suʔ ’úkri’^{1}, the pipe sack with the pipe [that is shown as *b* of this plate] inside it. [Pipe sack made by Imkʸanvan.] Specimens *a* (the pipe) and *b* are also shown in Pl. 30 ---------- 172
35. ’Iθé·xyā̆·vraθ ’uθimyúricrīhti’, Tintin is making a fire with Indian matches [fire sticks] ---------- 184
36. Tciríxxu’ᵘs, ceremonial buckskin bags. Models made by Mrs. Mary Ike. *a*, Large bag, 7 13/16 inches long, 2 1/16 inches wide. *b*, Small bag, 3¼ inches long, 3 inches wide. *c*, Small bag, 2 9/16 inches long, 2¼ inches wide ---------- 184

TEXT FIGURES

1. The Karuk phonems ---------- xxxv
2. Map showing places visited by Douglas ---------- 20

PHONETIC KEY

VOWELS

Unnasalized vowels:	
a, a·	'árā̆·ras, people.
æ, æ·	yǽ·hǽ, well!
e, e·	pehḗ·raha', tobacco.
i, i·	pihnī́·ttcíťcas, old men.
o, o·	kohomayā́·tc kô·, the right size.
u, u·	'ú·θ 'ukrâ·m, out in the lake.
Nasalized vowel:	
ą·	hą̄́·, yes. The only word that has a nasalized vowel.
Diphthongs [1]:	
ay, a·y	'uvúrayvuti', he is going around. 'áttaý, salmon eggs. ta'^{a}y, much.
oy, o·y	hṓ'^{o}y, where?
uy, u·y	'uyc̣cárahiti', it is mixed. 'û·y, mountain.

CONSONANTS

Laryngeal:	
'[2]	'as, stone. 'u'á·mti', he is eating. ʔ[2] suʔ, inside. Kaʔtimʔī́'^{1}n, Katimin.[3]
h[2]	háriṅay, year. 'akrâ·h, eel.
Radical:	
x, xx	xas, then. 'u'^{u}x, it is bitter. 'áxxak̓, two.
Dorsal:	
k, kk	kářı, then. 'u'ákkati', it tastes.
Antedorsal:	
y[2]	yav, good.
Frontal:	
t, tt	tayâv, all right. kunkupítti', they do that way. 'íttaṁ, to-day.
θ, θθ	θúkkinkū̃ṅic, yellow. yíθθa', one.
s, ss	sářum, pine roots. 'a'^{a}s, water. vássi', back (of body).
c, cc	tu·ycîp, mountain. 'íccaha', water.

---

[1] w is represented in this paper by v, with the result that there are no diphthongs having w or "u" as second element.

[2] Does not occur long.

[3] We use the two symbols merely for convenience in writing the various positions of the glottal clusive.

Frontal—Continued.

tc, ttc	tcő·ṙa, let us go. pihní·ttciťc, old man.
r[3]	’ára’^{a}r, person.
n, nn	nu’^{u}, we. ’únnuhiťc, kidney

Labial:

p, pp	pay, this. ’íppi’, bone.
f, ff	fíθθi’, foot. ’íffuθ̇, behind.
v[4]	vúṙa, it is. ’áv̇an, male, husband. ’iv, to die.
m, mm	ma’^{a}θ, heavy. ’á·m’ma, salmon.

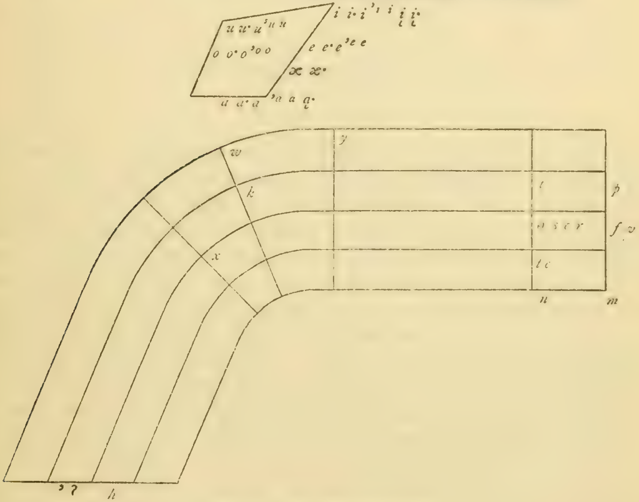

i i· i ’i i į į·
u u· u ’u u
o o· o ’o o
e e· e ’e e
æ æ·
a a· a ’a a ą·
y
w
k
t
p
x
θ s c r
f v
tc
n
m
’ ?
h

FIGURE 1.—The Karuk phonems

DIACRITICALS

Length:

Unmarked: short

· : long

Pitch:

´ : high

ˉ : middle

` : low

`` : final atonic, lower than `.

---

[3] r does not begin words, or double.

[4] Does not occur long.

Level and falling tones:
- Unmarked: short or level
- ~ : high or middle falling
- ⌒ : low falling
- ˆ : low falling atonic

Additional marks:
- .̰ : inlaut form of ~
- .̯ : inlaut form of ⌒
- .̭ : inlaut form of ˆ
- . : indicating detached pronunciation of t.s and t.c
- ˛ : indicating vowel nasalization

TOBACCO AMONG THE KARUK INDIANS OF CALIFORNIA

By John P. Harrington

I. Pitapvavaθtcú·pha'

INTRODUCTION

Knowledge and practice of the California Indians with regard to tobacco has up to the present time been insufficiently explored. There is practically no literature on the subject. Furthermore, the method pursued by others has been wrong. A constant basing of the study upon language is the only path to correctness and completeness. Every act and status must be traced through language to the psychology and mythology behind it. Without the linguistic method, error lurks near in every item of information.

Starting with the picturesque Karuk tribe of northwestern California, whose tobacco knowledge constitutes the present section of this presentation, we shall formulate our gleanings from carefully selected tribes of several diversified areas throughout the State. For each tribe the presentation will include quoting of previous literature; determination of the variety of the tobacco used; description of gathering, curing, and storing; infumation, its instruments, appurtenances, procedure and customs; other uses of tobacco; other plants mixed with or used like tobacco; other plants smoked; tobacco as materia medica, in shamanism, in ceremony, in mythology; tobacconal vocabulary, expressions and proverbs. Finally, at the conclusion of these findings there will be a summing up and building together, difficult to write until the details from the varying areas have been duly worked over and presented.

The first section, here printed, records the tobacco knowledge of the Karuk, the second tribe encountered as one proceeds up the Klamath River from its mouth. This tribe centers about Orleans, Katimin, Clear Creek, and Happy Camp, in Humboldt and Siskiyou Counties. The tribe or language is called Pehtsik or Arra-arra by Gibbs, Ara by Gatschet, Quoratean by Powell, Ehnek and

Ehnikan by Curtin, and Ká-rok, Ka′-rok, and Karok by Powers,[1] evidently writing o by analogy with "Mo′-dok," for he spells very correctly "ká-ruk, up east" and misspells only the tribe name. Karok is the mutilated incomplete first half of the native descriptive term Káruk Va’ára’^{a}r, Upriver Person, or Káruk Kuma’ára’^{a}r, Upriver Kind of Person, a combination of words which can be, but scarcely is once in a lifetime, used to designate the tribe. The old and correct tribal designation is ’A·tcip Va’ára’^{a}r (Áchip Vaárar) [1a] or ’Iθivθanē·nʔà·tcìp Va’ára’^{a}r (Ithivthanénachip Vaárar), Middle of the World Person; also expressions for "we," "we people," "our people," "our kind of people," and the like.

The information was largely obtained from ’Imk^{y}ánva’^{a}n (Imk^{y}ánvan) (Mrs. Phoebe Maddux) (pl. 1) to whose linguistic genius and patient striving after knowledge the success of the present section of this paper is largely due, with the help of various older Indians: Ya’^{a}s (Yas), ’Uhtcá·mhaťc (Pete Henry) (pl. 2. *a*, *b*), Tcá·kítcha’^{a}n (Fritz Hanson) (pl. 2, *c*), ’Icxá·yrípa’^{a} (Hackett) (pl. 3, *a*, *b*), ’Iθé·xyā·vraθ̇ (Tintin) (pl. 3, *c*), ’Ásnē·piřax (Snappy) (’asiktáva’^{a}n, a woman) (pl. 3, *d*, *e*), John Pepper, ’Akramanʔáhu’^{u} (Sandybar Jim), Kápītā^{a}n (Capitan) (pl. 3, *f*), Pasamvaró·tti’^{i}m (Ned), and several others. The texts and Karuk words in this paper are all in the downriver dialect of Karuk as spoken at Kaʔtimʔí’^{i}n (Katimin), (pl. 4, *a*), on the southeast side of the Klamath River, and at ’Iccipīcrihak̓ (Ishipishrihak) (pl. 4, *b*), on the northwest bank of the Klamath opposite Katimin, Mrs. Maddux being of Ishipishrihak ancestry and raised at that village.

Bearing out the policy of emphasizing the Indian language, we have also tried to retain in the English translation as much as possible of the Karuk English, a peculiar dialect of northern California English modified by the Karuk language. This Karuk English presents a rich and surprising field for philological study. Operating with a limited number of English words, which amount to the partial vocabulary of the farmers and miners who first settled in the country, with more modern terms and colloquialisms added, this dialect stretches the meanings of words, making them do double or triple service, and is molded by Karuk idiom and especially by the remarkable com-

---

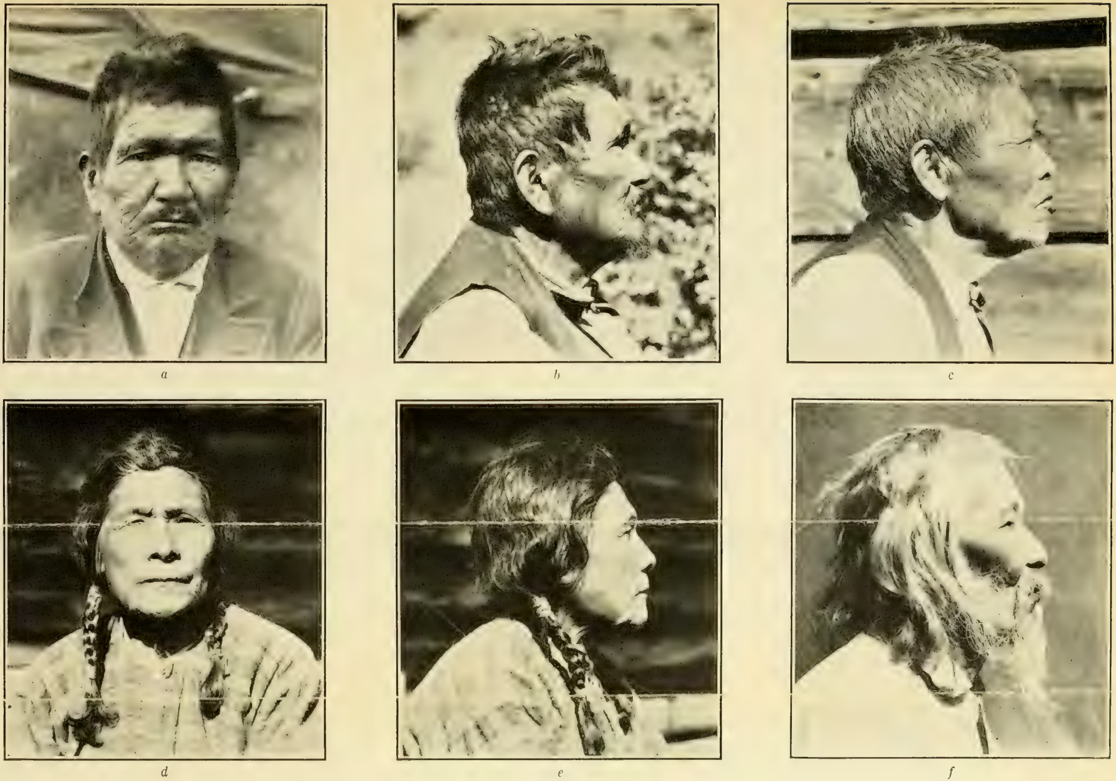
[1] Powers, Stephen, Tribes of California, Contributions to North American Ethnology, vol. 3, Washington, 1877. The standard spelling adopted by Powers is Karok, with o to agree with Modoc, as shown by his listing of "Yú-rok, Ka′-rok, and Mo′-dok" (p. 19); he thought the Karuk words had the same ending as Modoc. Gibbs, George, Bur. Amer. Ethn., MS. 846, collected on the Klamath River, 1852, under the letter T, has already "up (a river) kah-ruk," with the correct u.

MRS. PHOEBE MADDUX, CHIEF INFORMANT

a *b* *c*

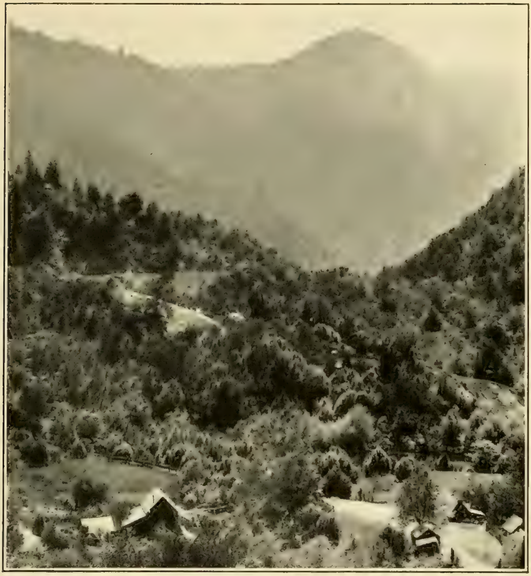
INFORMANTS

a, *b*, Pete Henry; *c*, Fritz Hanson.



INFORMANTS

a, *b*, Hackett; *c*, Tintin; *d*, *e*, Snappy; *f*, Capitan.



a. Katimin rancheria

b. Ishipishrihak rancheria

pounding of the Karuk language, with the result that occasionally English words are put together in a very original and poetic way. The rendering of Indian texts and expressions in this dialect is a valuable record, and to change it completely into "high English" would destroy this record and remove the translation far from its original form. One will therefore find in the following pages frequent lapses into Indian English, and retention of such words as "to pack," meaning to carry; "to spill," instead of to pour; "to mock," instead of to imitate; "to growl," for to scold. His wife is "his woman." Mount Shasta is still "Shasty Butte." A cradle is a "baby basket." The sweathouse is contrasted with "the living house." A woodpecker scalp is "a woodpecker head." We here boldly keep "pipe sack," "arrow sack," "jump dance," "kick song," "acorn soup," "pack basket," "baby basket," and many other compounds and choices of words, following the local dialect. The future is mostly formed by the auxiliary "going."

A few Karuk words, such as names of persons and places, and other words which do not lend themselves readily to translation in English, have been given in the English part of the paper in simplified orthography, but the strict Indian original can also always be found.

The Karuk are closely identified in culture with the Yuruk Indians of the lowest stretch of the Klamath River and adjacent coast and with the Hupa of the lower Trinity River, the largest southern tributary of the Klamath. According to the Karuks' own impression, Yuruk and Hupa are larger, fatter, redder Indians than themselves. The Indians of the upper Salmon River, another southern tributary of the Klamath, are felt to be quite different in culture, although more directly in contact with the Karuk than are the Hupa. The Shasta Indians, holding the Klamath for a long part of its course immediately upstream of the Karuk, belong in culture with the Salmon River Indians. The Smith River tribe, bordering on the Karuk to the north and west, were their enemies, and cut them off from intercourse with other tribes in that direction.

The Karuk know the names of a surprising number of other tribes, including some far to the east. All good things were believed to come down the Klamath River, and the tribe of Klamath and Modoc Indians at the head of the river, famed as warriors and as holders of the Klamath Lakes in the mud of which dentalium money was believed to grow and be obtained, were almost deified, and were held to be the dwellers of the northern end of the world.[2] Occasionally the Klamath were visited by Karuks. It was commoner for Karuk men to take a trip downriver, often as far as the mouth of the river. Of the location of the coast tribes the same adverb was used as when indicating position out in a lake or out in a river. The Humboldt Bay tribe was the farthest one south along the coast and the Smith River tribe the farthest north along the coast for which they had names.

---

[2] Even the White man came down the river from the great region of the Klamath Lakes, and horse is still occasionally called yurastcícci'ⁱh (Klamath) lake dog, or kahtcícci'ⁱh, upriver dog, instead of the usual mere tciccî·h, dog.

The Karuk were typical river Indians, and many features of their life strike one who has made a study of coast Indians as very similar. Their houses were all "downslope," and faced the river, the door being commonly in the upriver portion of the front of the house. They were built of native hewn boards and were very warm and comfortable in winter. They were clustered in ’arári’ˡk, or rancherias, which contained in addition to the living houses, sweathouses for the men and boys, in which they slept, conversed, and told stories, and which they heated up for sweating at least twice a day. The living houses were reserved for the women and girls, and all the cooking and eating and storing of food and most other property was done in them. It is very rare for a living house or sweathouse to have a name; they are usually called by the name of the site where they stand.

The rancherias contained no rancheria chief. Whatever ruling was done was by the heads of the houses. Each house had its owner, often a leader of feuds between families. Each of the several sweathouses of the rancherias also belonged to a family or was frequented only by members of certain families. The valuable fisheries along the river and the acorn plots upslope were owned by individuals and families.

Marriage was fixed up by older people, as it is to varying extent the world over. The common way to arrange marriage was for the man, who was the buyer of his bride, to send another man, called ’unáva’ᵃn, go-between, to the father of the girl, and if the price was right, she married (tuyáraraha’, she marries), going a week or so later to the husband's house, where she reared her family, formed new friendships, and was buried when she died.[3] A less usual method of arranging marriage was when the girl herself to·sŏ́·m’va, goes as an applicant for marriage. She is accompanied by two men, the expedition being arranged by the girl's father, or the one who has her to sell. They go, after previous understanding that the girl will be accepted, to the house of the man to whom she is offered, the girl packing a pack basket full of material and baskets for making acorn soup, and the men carrying a quiver each. On her arrival, the girl starts to make acorn soup, and if the arrangement is accepted, she is allowed to proceed, the men exchange their quivers for others, and go home the next day, carrying with them the payment for the girl and leaving her there as a married woman without further ceremony. There is another kind of marriage distinct from the above, in which it is said of the man tuvő·nfuŕ, he enters. By this arrangement the man goes to live at the house of the girl and the payment made for her is small, but some payment is always made. The reasons for such marriages are that the girl's family may be rich, she may be needed or desired by her kindred to remain at home and carry on the work of the house, or the man may be poor or homely or may have caused the girl to have a child without payment having been made. The girls by such a marriage belong partly to the wife's kin, and a man who marries in this way is not looked upon as a rich man.

---

[3] If a woman dies when on a visit to her parents' rancheria, her body is carried to be buried at the rancheria of her husband; if she is buried for any reason at the rancheria of her parents, payment has to be made to her husband or to his kin.

At every rancheria there were rich men, called yá·sʔáŕa, and poor men, called usually with disrespectful or pitying diminutive 'ananakã·nniḿitc. "As among the Whites," there were many more of the latter than of the former. Sometimes, however, a small rancheria would be noted for the richness of its few inhabitants.

Before the Whiteman turned his pigs upon the acorn patches and his firearms upon the deer and other game, and before his mines ruled the river and his canneries caught the salmon ere they could come upstream, the Karuk had an abundance of food and a great variety. So wholesome and harmless was food of all kinds that it could be given to young children. Pa'avahayé·cci'^{i}p, "the best food," and by this they mean the staple food, is acorn soup and salmon. Next after these in importance, the informants mention, with pleasure at the thought, pufítcʔi'^{i}c, deer meat. Greens, berries, Indian potatoes, nuts, and different kinds of game furnished a delicious diet.

The Karuk boys and men enjoyed all the freedom which white boys have at the old swimming pool. Their costume, or rather custom, was the most athletic and healthful possible, which was none at all. According to old Tintin: "Indian boy no more clothes on, he so glad of it he never will put 'em on." A man would start out on a trip in summer up or down the river with absolutely nothing on but his quiver, into which some lunch, his pipe in its pipe sack and perhaps Indian money or other small articles had been tucked; he visited various rancherias in this condition and the warm air of their sweathouses was his covering at night; he slept in them absolutely naked and without mattress under him or blanket over him, lying on the warm flagstones, and if bothered with sleeplessness he would go out in the night and jump in the river and return to have a delicious sleep, or he would take a smoke of the strong Indian tobacco and go to sleep, or both bathe and smoke. The common clothing of the women was a maple-bast petticoat, called pavírutva', the kind still worn by doctresses at kick dances; this was replaced at times by a "dress-up dress" consisting of a large and often heavy deerskin back flap, called yáffuṡ, and an apron, called tánta'^{a}v, made of strings of Digger Pine nuts ('axyû·s) or juniper seeds ('ip).

Daily life started with the morning sweat and plunge into the river or splashing of water over themselves at the spring by the men and boys, while the women and girls, who slept in the living houses, got up a little later and took their bath without sweating. The morning meal or breakfast came rather late, at about 8 or 9 o'clock, after which all went upon their chores or trips of the day. In the late afternoon the men prepared to sweat again, and sweating and bathing occupied their time until about sundown, or even later, when they went to the living house for the second and only hearty meal of the day. All ate together in the living house and considerable time was spent over the meal, the acorn soup being sipped slowly, with much conversation. Shortly after this meal the men and boys went over to the sweathouse, where they conversed further, some of them sometimes sitting up until quite late before going to sleep.

The larger rancherias generally had more than one burying plot. When a death occurred, the corpse was buried on the same or the following day. It was tied on a board soon after death with the face up. Water, acorn soup, and acorn meal that had already been ground up preparatory to making acorn soup which happened to be in the houses of the rancheria were spilled out. On the day of the burial, people of the rancheria who desired to eat carried food with them across the river or across some water before eating. The grave is dug by male relatives just before burial. The dead person is not taken through the door of the house, but a board or two is removed from the wall of the house to furnish exit. The dead person is removed from the board on which he has been tied and is tied on another board before burial. The person is buried with head upriver. Shredded iris leaves, prepared for making string, are burned before the grave is filled in, if the person is a man, but bear lily leaves, prepared for basketry overlay, if it is a woman. The evening of the day of the burial a basketry hopper is hung on a stick fixed so that it projects by the door of the house where the death occurred, a coil of bear lily leaves being placed on the stick so that they hung inside the hopper, for the purpose of scaring the spirit from entering the house. This hopper and coil were again hung in the same way the evening of the fourth day after the death occurred. The grave digger or diggers and the relative or relatives most immediately affected ate apart from other people for four days after the death occurred, making a separate fire upon the floor of the living house, aside from the fireplace. Each evening as it got dark food was burned on the grave, a fire being built at the head of the grave, and acorns, dried salmon, and the like being placed on an openwork plate which is then put in the fire and burned. The fourth evening the belongings of the dead person were packed upslope and deposited somewhere to get rid of them; they were not burned. The morning of the fifth day after the death occurred the grave digger or diggers and the relative or relatives most in mourning, male and female, sweated themselves in the sweathouse, after which they bathed, and then applied brush medicine to their bodies and drank some of the same medicine.

The principal ceremonies of the Karuk were the spring salmon ceremony at Amekyaram, the jump dance at Amekyaram, and the new year ceremony at Clear Creek, Katimin, and Orleans.

The spring salmon ceremony was held at the beginning of the April moon, the medicine man officiating having stayed in the sweathouse for a month previous. It was called sarukʔámku'ᵘf, downslope smoke, also 'írurāvahiv́, meaning what they get away from.[4] The first salmon of the year was cut up and roasted by the medicine man. It was forbidden that anyone should look at the smoke which rose from this fire; even the medicine man himself and his helper did not look up. Of the smoke it was said: Kunníha kunic u'í·hya', paynanu'ávahkam 'upáttcakuti pa'ámku'ᵘf, it is just like an arrow sticking up, that smoke, it reaches to heaven. Everyone was afraid to look at that smoke, from Requa, at the mouth of the Klamath, to Happy Camp, or as far upriver as it could be seen. The medicine man remained in the sweathouse for 10 days after making the smoke. Only after this ceremony was it permissible to catch salmon. The ceremony gives name to one of the months.

The jump dance at Amekyaram, held at the beginning of July, was much talked of and also gave its name to one of the months. Any jump dance is called vuhvuhákka'ᵃm, meaning big deerskin dance, but this jump dance at Amekyaram was called also by the special name 'áhavārahiv́. It was last held in July, 1895. It was danced every day and evening for 10 days. Two men sang and a row of men danced.

The new year ceremony was held in order to refix the world for another year. It was held at Clear Creek in August, and at Katimin and Orleans simultaneously in September. It is still held at Clear Creek and at Katimin, but has been discontinued at Orleans since 1912. For the first 10 days of the ceremony the medicine man builds a fire at a different shrine upslope each day, and as he goes up the hill there follows behind him a party of men and boys who target-shoot with arrows at different prescribed places along the route. This section of the ceremony is called 'icrîv, meaning target shooting. It is followed by an all-night vigil by the medicine man on the night of the tenth day, he standing by an altar and facing a mountain, while a deerskin dance or play deerskin dance is being performed. This part of the ceremony is called 'írahiv̇. The medicine man remains in the sweathouse for five nights after the conclusion of the ceremony; for 10 nights if he is officiating for the first time. The medicine man takes his seat in the sweathouse when the target shooting ceremony starts.

---

[4] Referring to the smoke.

Doctors acquired and kept their status by performing the ceremony of mountain pilgrimages, which were usually accompanied by the doctor dancing in the sweathouse. Women doctors have in recent times outnumbered men doctors, and this probably holds true for earlier times. Text material on the method of curing by doctors is presented in this paper.

The kick dance, a communal sing held for the benefit of a doctor who has been sick, is an interesting institution, since it calls forth the composition of songs with original words by various individuals. Indian men, women, and children, anyone that wants to come, assemble at the house of the doctor for an all-night sing. Formerly the meeting was held in a sweathouse. The room is dark. The doctor stands and dances. All others present sit and sing, kicking the floor in time to the song.

Myths (pikvah) were told only in the wintertime, at night, both in the sweathouse and in the living house. They were told mostly lying down. Sometimes a man and boy would lie facing each other in the sweathouse, and the boy would repeat the myth as it was told him by the man, a passage at a time. An old woman would teach a myth to a girl in this same way in the living house. Myths and the interspersed songs were transmitted in this way with considerable exactness.

Everything that the Karuk did was enacted because the Ikxareyavs were believed to have set the example in story times. The Ikxareyavs were the people who were in America before the Indians came. Modern Karuks, in a quandary how to render the word, volunteer such translations as "the princes," "the chiefs," "the angels." These Ikxareyavs were old-time people, who turned into animals, plants, rocks, mountains, plots of ground, and even parts of the house, dances, and abstractions when the Karuk came to the country, remaining with the Karuk only long enough to state and start all customs, telling them in every instance, "Human will do the same." These doings and sayings are still related and quoted in the medicine formulae of the Karuk. Several of the Ikxareyavs are known by name, such as 'Iθyarukpíhri'^{i}v, Across Water Widower. There is mentioned a special class of Ikxareyavs called Kitaxrihars, meaning winged, which were savage or wild, and which petrified into various rocks. There is a group of these rocks at Katimin, representing several individuals, who sometimes cause visiting strangers to get hurt at the time of the new year ceremony. The Katimin Indians have medicine formulae for curing such individuals when they have suffered some accident. The majority of Ikxareyavs are known only by the name of the animal, particular rock (placename), or the like which they have been transformed into. The period of the Ikxareyavs is supposed to lie only a few generations back.

The Karuk were not farmers, and yet they were not without agriculture. I would scarcely know where to point to another region in all the world where people cultivated only one plant. And this sole position in Karuk agriculture was occupied, not by a food plant, but by a drug; not by a plant which has been lost in nature, but by one growing still wild all over the Karuk country, but which the Indians were cultivating and endeavoring to breed along a different road from the wild tobacco by always sowing seed taken from their tobacco gardens, solely for the purpose of making it “’ikpíhań,” strong,

They had as pets their dogs, bear cubs, raccoons, skunks, California Woodpeckers, but only one plant pet, which was tobacco. This tobacco was *Nicotiana bigelovii* of the tall northern California form, the plant mentioned in the account of Sir Francis Drake's visit among northern California coast Indians and first described as being raised in gardens by the Indians of Trinidad in the diary of the Bodega voyage. Their agriculture consisted of producing potash for raising tobacco by burning logs and brush at the site of the garden to be sometime previous to the sowing, of scattering the seeds at the right season, of harrowing the seed in, of weeding the plants, and of harvesting the leaves, stems and seeds with careful attention, extending over a considerable period. What they did not do was to till the soil about the plants, which was unnecessary and closely approached in process by their dragging a bush over the sown ground and by weeding, and to irrigate or water them, which was unnecessary.

The curing of the tobacco was less complicated than its cultivation, and the interesting point is that leaf tobacco and stem tobacco were segregated as separate products and assigned separate uses. The stem tobacco, weak and woody, a cheap by-product, pounded up to look something like leaf tobacco, is sometimes offered to some poor, low-caste visitor at a house to smoke, or is mixed with leaf tobacco to adulterate the latter. The strict and stingy money basis of northwest coast and California coast culture and the attitude of human religion in general are curiously illuminated by the fact that the chief use of this poor, cheap stem tobacco was as an “offering” to the Ikxareyavs made by hunters, priests of ceremony, doctors and others. The leaf tobacco was saved to be smoked by men; the stem tobacco was thrown to the gods! And this with no belittling of the gods, but because it was the custom.

For storing tobacco, and leaf tobacco was the only kind to the storing of which any attention was paid, various containers were used, commonly a basket resembling the money or trinket basket of these Indians, but differing from it in some details. These baskets were distinct, and had a distinct name. Occasionally an upriver (Shasta) tobacco basket found its way among these Indians, or an upriver hat was transformed into a tobacco basket, although such a hat was never used by the Karuk as a hat, thus putting a foreign artifact to a modified usage for which it was not originally intended. An elk scrotum bag as a container for storing tobacco is also a unique feature.

Tobacco was never chewed, drunk, or mixed with lime. It was rarely eaten. Practically its sole employment was smoking.

Smoking pipes were made of three or more kinds of wood, one of these, the arrowwood, not only having suitable and handsome texture for a pipe, but being provided by nature with a hole of the right size which needs only to have its pith rammed out. The Karuk also had the playful custom of letting a dried salmon beetle larva, the kind which were so plentiful about the houses, do this ramming instead of the Indian, which with the larva, of course, assumes the form of eating. The pith was soaked with grease, as can be readily done in a short time, and the grub was imprisoned in the bowl, which is dug out early in the process of shaping the pipe for the reason that the wood is worked easier when green. Death or tunneling confronts the grub, who is tempted to do the latter, since the only place where he can find a bite of anything soft is at the one point where the pithy tunnel commences. The grub, if victorious, passes the pith through his body and comes out at the "mouth end" of the pipe. The "good" pipes had the bowl lined with a funnel-shaped piece of soapstone, inserted in the tobacco-containing end like an abbreviated stone pipe. This kept the pipe from burning out, and also increased its value and good appearance. The merits of different kinds of soapstone for this purpose were distinguished. The Karuk also had a soapstone pipe, made like the wooden pipes in shape but all of stone. Pottery pipes were not known. Wooden pipes were occasionally decorated with abalone inlay.

The "good" pipe was not complete without its pipe sack. This was made of buckskin and tailored to fit the pipe. It was a carrier both of the smoking tobacco and the pipe. The mouth end of the pipe was so tied that it protruded somewhat from the mouth of the sack, a custom which is explained on the pretense that when exposed in this way it does not get so much the taste of tobacco. The shape of the pipes should also be noticed as regards their tying in the pipe sack. The pipe is slenderest toward its mouth end, but the mouth end is always larger than the slenderest portion, which has apparently the very practical purpose of keeping the pipe from slipping down inside the pipe sack as it is being carried around. In addition to the ordinary pipe sack made of deerskin, those of elk skin are reported, while the elk-scrotum pipe sack was considered as something "for an Indian to brag on."

The procedure of smoking consisted of taking the pipe out of the sack; of filling it in a certain way, accompanied by a "spoiling" of tobacco to the mountains; of lighting the pipe by several different methods; of variously holding the pipe while smoking; of smacking in; of taking the tobacco into the lungs, which was the culmination of the process and to which everything else was subservient; of taking the pipe out of the mouth; of repeating the act of smoking several times; and finally of putting the pipe back into the pipe sack.

Tobacco smoking entered into the regular daily life of the adult male Indians and the women doctors. Although tobacco was smoked on various occasions during the day, the first regular time for smoking came after eating the evening meal, while the men still tarried in the living house. There was not always smoking at this time, but there very frequently was. The second occasion was when the men went back into the sweathouse after their evening meal at the living house. It was then that smoking was regularly participated in, the pipes being passed around.

The Karuk did not know "the pipe of peace," but they knew the pipe of friendship. When men or doctor women met together on the trail or elsewhere it was the regular custom to offer each other their pipes, each himself smoking first in true Indian style. This smoking was regarded the same as a friendly embrace. But similar mutual smoking was not practiced when family feuds were patched up, although there was a definite ceremony of peacemaking, nor when an agreement was made after a fight with another tribe, which was, within the recollection of the informants, the Smith River Indians.

Tobacco was therefore used as a part of the day's routine and as an embrace of friendship. It was also used as a sedative, as a sleep producer. It was classed by the Karuk in this aspect along with midnight bathing. When a man could not sleep in the sweathouse he smoked and bathed.[5]

Tobacco was also regarded as good, since it gave its smell to the sweathouse.

Again it was recognized as a benumber of pain and used for earache and toothache. It was also used occasionally as a poultice on hurts.

---

[5] See pp. 206–207.

Tobacco was also regarded as a poison or help to medicine which was being recited. It was smoked in this connection when one was in trouble, which was conceived of as one's being bedeviled by one's enemies. It was like a weapon and, together with medicine formula, was used by a winged Ikxareyav for overcoming even the power of the sun.

Tobacco smoke was blown and leaf tobacco and stem tobacco (usually the latter) were thrown to the Ikxareyavs. Karuk ceremony is completely permeated with this puffing and tossing of tobacco, and all pursuits where luck is strived for, such as hunting and gambling, have plenty of it, as do many kinds of curing and other medicine. For instance, at the annual new year ceremony the medicine man carried his pipe wherever he went and both puffed and threw tobacco in connection with his kindling of the daily fires. Even the young unpriestly target shooters paused to sit and pass around the pipe amid their shooting. The use of tobacco by sucking doctors, and of tobacco pipes as the instruments through which to do their sucking, is a subject of vast importance for comparative studies.

Smoking tobacco at a kick dance in the sweathouse, so that the smoke will fill the air and prevent the voices of the singers from getting hoarse through the night, is another purpose attributed to the use of tobacco.

The thoughts of the Karuk were so filled with tobacco that it entered the names of places and individuals, gave rise to the name of a bird and a basket design, figured in songs, and produced a color adjective.

As a result of careful and thorough experience with the material presented in the Karuk section of this paper, we can state that to the Karuk tobacco is merely and uniquely tobacco. The tube in which tobacco is burned is to the Karuk mind an escapement from the boredom of life and the entrance to a world of medicine, ceremony, myth—an entrance reaching out in various ways into the unknown. Tobacco was never smoked for pleasure, but always for some definite purpose, if only that of filling out the daily routine prescribed by the Ikxareyavs and followed by the ancestors. It was not medicine, it was not magic, it was not personified. Only its strength was sought; and it was used only in the way to produce the most acute poisoning. Custom and superstition entirely guided its use. There was no question as to whether it was good or bad to smoke tobacco, whether one should or should not smoke, if one were a man or a woman doctor. Practically all men smoked, and smoked at the same times and in exactly the same way. Women doctors smoked only because they were doing a man's job and must do as men did. Women who were not doctors never smoked. Smoking by boys was prohibited, smoking by youths was frowned upon. If prescribed custom made its use a habit, there was never any talk of its being a habit and there was little individual variation.

It is a curious fact that while the whites took over the material tobacco from the Indians, they took with it no fragment of the world that accompanied it, nor were they at first aware that there was such a world, and, again, that after all the generations which have elapsed since its introduction among the whites, it has woven itself scarcely at all into their psychology and mythology. Lady Nicotine is enshrined among the Whites only as a drug, as a taste, as a habit, along with the seeking after mild and tasty forms, while the Karuk make tobacco a heritage from the gods, a strange path which juts into this world and leads to the very ends of magic.

In the way of acknowledgments I can not help but think first of the patient Indians whose memories were ransacked for the study. The late W. E. Safford, of the Bureau of Plant Industry of the Department of Agriculture, assisted with many suggestions. To Mr. C. V. Morton, Mr. Paul C. Standley, and Dr. William R. Maxon, of the Division of Plants, United States National Museum, and to Professors W. A. Setchell and W. L. Jepson, of the Department of Botany, University of California, I am indebted for identifications and much valuable information, botanical and otherwise. To Prof. H. E. Bolton, Director of the Bancroft Library, University of California, and to Fr. Zephyrin Engelhardt, of Mission Santa Barbara, I am indebted for information along another line of California research, and for access to Spanish manuscript sources. The halftone illustrations are from photographs by the author. Drawings of the Karuk tobacco plant were prepared by Mrs. Mary Wright Gill and by Mrs. Agnes Chase, of the Bureau of Plant Industry, Department of Agriculture, and Mrs. Gill's rare talent in this line of work made them lifelike, in addition to their correctness; but later on Prof. W. A. Setchell provided me with others more standard because made in connection with his special study of the California tobacco species, and these have been substituted for the drawings of Mrs. Wright and Chase and are here published for the first time. Mrs. George Mullen prepared with the greatest accuracy of detail the series of drawings illustrating the early stages of making a Karuk tobacco basket. I wish also to express my heartfelt appreciation of the kindness of Mr. and Mrs. W. P. Reese, who assisted the work greatly, of Mrs. B. Shellenbarger, of Dr. Edgar L. Hewett, of Mr. John T. Linkins; Mrs. Walther Kurze; and, last but not least, of Mr. F. W. Hodge and Dr. J. Walter Fewkes, former chiefs of the bureau, and of Mr. Matthew W. Stirling, present chief, for furthering this study in California aboriginal botany and the reachings around of plant custom.

II. Fā́·t pó·xxúrikkʸahitihanik pakuntcuphúruθθunatihanik pananuhḗ·raha’

(BIBLIOGRAPHICAL)

1. Pámitva pakuntcuphúruθunatihat payiθúva kuma’ávansas pananuhḗ·raha ’ṓ·k ’iθivθanḗ·nʔa·tcip

(MENTION OF TOBACCO AMONG THE KARUK)

More lengthy mention of tobacco usage among the neighboring tribes can be cited than among the Karuk themselves. What we actually have directly on the Karuk usage in the form of published and unpublished documents is meager and is here presented.

1852

Bureau of American Ethnology Catalog of Manuscripts no. 846, stock Quoratean, language Arra-arra or Pehtsik, collector George Gibbs, vocabulary in notebook containing 23 pp., 4″ x 6″. Notebook has original title: Pehtsik Klamath or Arra-Arra.

‘‘The only evidence of agriculture noticed is in the small patches of tobacco plants around many of their houses’’ [p. 5].

“leaves of trees . . . shráhn [under the letter L] [for sa’^{a}n, leaf].”

“pipe . . . oo-hoo-rahm [under the letter P] [for ’uhrâ·m, pipe].”

“tobacco . . . e-héh-ra [under the letter T] [for ’ihḗ·raha’, tobacco].”

Bureau of American Ethnology Catalog of Manuscripts, No. 130, stock Athapascan, Weitspekan, and Quoratean, language Hupa (Alikwa, Arra-arra, etc.), collector George Gibbs, in 1852, place Klamath and Trinity Rivers.

“Pipe [p. 40] . . . oo-hoo-rahm [p. 41] [for ’uhrâ·m, pipe].”

“Tobacco [p. 48] . . . e-héh-ra [p. 49] [for ’ihḗ·raha’, tobacco].”

UNDATED

Bureau of American Ethnology Catalog of Manuscripts, No. 209, stock Athapascan, Weitspekan, Quoratean, language Aliquah, Arra Arra and Hopah, collector George Crook, place Klamath River, Calif.

“Pipe [p. 45] . . . ooh-hoo-ráwm [p. 46] [for ’uhrâ·m, pipe].”

“Tobacco [p. 55] . . . Mo-háre-ráh [p. 56] [for muhḗ·raha’, his tobacco].”

1853

Schoolcraft, Henry R., Historical and Statistical Information, Respecting the History, Condition and Prospects of the Indian Tribes of the United States, parts I–VI, Philadelphia, 1851–1857, Vocabularies of Indian Languages in Northwest California, by George Gibbs, Esq., in part III, 1853, pp. 428–445, Eh-nek vocabulary, pp. 440–445.

"Pipe . . . Oh rahm [p. 442] [for 'uhrâ·m, pipe]."

"Tobacco . . . Eh hé rah [p. 442] [for 'ihế·raha', tobacco]."

1860

Taylor, Alex S., California Notes, The Indianology of California, California Farmer and Journal of Useful Sciences, vols. XIII–XX, San Francisco, Feb. 22, 1860, to Oct. 30, 1863. Karuk vocabulary recorded by G. W. Taggert, vol. 13, no. 6, Mar. 23, 1860.

"Hay-rah, Tobacco [p. 6] [for 'ihế·raha, tobacco]."

"O–ram, Pipe [p. 6] [for 'uhrâ·m, pipe]."

1877

Powers, Stephen, Tribes of California, in Contributions to North American Ethnology, vol. III, Washington, 1877, pp. 1–635. The Appendix, Linguistics, edited by J. W. Powell, pp. 439–613.

"1.—*Ka'-rok.* Obtained by Mr. Stephen Powers at Scott's Bar, California, in 1872, from Pa-chi'-ta, a chief. The Smithsonian alphabet is used [p. 447]. Powers' own vocabulary does not record words for tobacco and pipe, or any word bearing on tobacco.

"2.—*Arra-arra.* Obtained by Lieut. George Crook on the Klamath River, California, and is No. 398, Smithsonian Collections. It was transliterated by Mr. George Gibbs, in No. 358, and the Smithsonian alphabet used. The latter number is here given [p. 447]." "¶53.—Tobacco . . . [2. Arra-Arra] mo-her-ra [p. 450] [for muhế·raha', his tobacco]." "¶Tobacco (native) . . . [2. Arra-arra] e-hĕ-ra [p. 459] [for 'ihế·raha', tobacco]." "¶55. Pipe . . . [2. Arra-arra] u-hu-râm [p. 450] [for 'uhrâ·m, pipe]."

"3.—*Arra-arra.* Obtained by Mr. George Gibbs. It is Nos. 359, 401, and 403, Smithsonian Collections. No. 401 has been used here, as it was written in the Smithsonian alphabet [p. 447]." "¶[53. Tobacco] [3. Arra-arra] i-he'-ra [p. 451] [for 'ihế·raha', tobacco]." "¶[52. Pipe] [3. Arra-arra] u-hu-rām [p. 451] [for 'uhrâ·m, pipe.]"

"4.—*Peh'-tsik.* Obtained by Lieut. Edw. Ross, who says it is the language of the Upper Klamath, from the Indians of Red Cap's Bar. His spelling has not been changed. It is No. 318, Smithsonian Collections [p. 447]." "¶[53. Tobacco] [4. Peh'-tsik] heh-rah [p. 451] [for 'ihế·raha, tobacco]." "¶[55. Pipe] [4. Peh'-tsik] ag-hu-rahm' [p. 451] [for 'uhrâ·m, pipe]."

"5.—*Eh-nek.* Obtained by George Gibbs, and published in Schoolcraft, Part III, page 440, from which it has been taken; the orthography is not changed. On page 422 of that volume, Mr. Gibbs says that "Ehnek is the name of a band at the mouth of the Salmon or Quoratem River" [p. 447]. "¶[53. Tobacco] [5. Eh-nek] eh-he′-rah [p. 451] [for 'ihḗ·raha', tobacco.]" "¶[55. Pipe] [5. Eh-nek] oh-rahm [p. 451] [for 'uh̀râ·m, pipe.]"

1878

Bureau of American Ethnology Catalog of Manuscripts No. 845, stock Quoratean, collector A. S. Gatschet (obtained from Joseph A. Thompson), place San Francisco, Calif., date Jan. 1878, remarks vocabulary, 6 pp. 10″×14″. (Also a copy.) [Does not contain any words bearing on tobacco. It is interesting in that it was obtained from a white man who had lived with the Indians.]

1889

Bureau of American Ethnology Catalog of Manuscripts No. 847, stock Quoratean, language Ehnek, collector Jeremiah Curtin, place Klamath River, Calif., date June–July 1889, remarks: Powell Introd., 50 pp., partly filled. Title page: Ehnik Tribe [crossed out]. Ehnikan Family [crossed out]. Quoratean family. [The preceding not in Curtin's hand]. Tribe, Ehnikan (ärär). Locality: Klamath River from Bluff Creek, Humboldt Co., Cal., to Happy Camp, Siskiyou Co., Cal. Recorded by Jeremiah Curtin. Date of Record: June and July 1889. Closely related to Gatschet's Ara, which see. No. 845. Hewitt. [The last 10 words in J. N. B. Hewitt's hand.]

"35. Pipe, of stone . . . ä′súhuram [p. 89] [for 'asó·ra'ᵃm, stone pipe]." [This is the only word recorded bearing on tobacco.]

1906–1907

Denny, Melcena Burns, Orleans Indian Legends, Outwest, vol. 25, pp. 37–40 (July 1906), 161–166 (Aug. 1906), 268–271 (Sept. 1906), vol. 25, 373–375 (Oct. 1906), 451–454 (Nov. 1906), vol. 26, pp. 73–80 (Jan. 1907), 168–170 (Feb. 1907), 267–268 (Mar. 1907). [This series of articles does not record anything bearing on tobacco.]

1907

Merriam, C. Hart, Names for Tobacco in 56 California Dialects, 1907, Bureau of American Ethnology MS. No. 1563. [Does not contain Karuk words.]

1911

Kroeber, A. L., The Languages of the Coast of California North of San Francisco, University of California Publications in American Archeology and Ethnology, vol. 9, no. 3, pp. 273–435, Apr. 1911, section on the Karuk language [contains no words bearing on tobacco].

1921

Dixon, Roland B., Words for Tobacco in American Indian Languages, American Anthropologist, N. s., vol. 23, no. 1, Jan.–Mar. 1921, pp. 19–49.

"Thus we have Karok -hera [p. 30]." [Given as the Karuk word for tobacco; for the last three syllables of 'ihḗ·raha', tobacco.]

1923

Olden, Sarah Emilia, Karoc Indian Stories, San Francisco. 1923.

"Pipe . . . Ooharalun [p. 190] [for 'uhrâ·m, pipe]."

1925

Kroeber, A. L., Handbook of the Indians of California, Bureau of American Ethnology Bulletin 78, Washington, 1925, chap. 5, The Karok, pp. 98–108. [The section on the Karuk does not contain anything bearing on Karuk tobacco.]

2. Pámitva pakuntcuphúruθunatihat payiθúva kuma'ávansas payíθ kuma'árā·ras mukunʔihḗ·raha'

(MENTION OF TOBACCO AMONG NEIGHBORING TRIBES)

Under the foregoing heading all the material available recorded by others bearing directly on Karuk tobacco has been assembled. Mention of tobacco among certain neighboring Indian tribes is here added for the sake of comparison. Most of these quotations are from well-known sources and no attempt at completeness or incorporation of linguistic material has been made, this being reserved for special treatment of the tribes in question later on. The quotation from Fletcher has been included here merely because it is the first mention of the species of tobacco used by the Karuk, the tobacco of Monterey Indians mentioned by Father Lasuen in his letter to Galves, 17—, discovered by the writer in the Bancroft Library, probably referring to *Nicotiana bigelovii* var. *typica*.

1628

It is interesting that the account of Sir Francis Drake's visit among the Indians of presumably Drake's Bay, California, June 17 to July 23, 1579, makes mention not only of their tobacco, but of both baskets and bags of it, and especially so in connection with the present paper, since the tobacco used by those Indians was the same species as that used by the Karuk, *Nicotiana bigelovii* var. *exaltata*, which extended down the coast as far as San Francisco Bay and was the only species.[1]

"The next day, after our comming to anchor in the aforesaid harbour, the people of the countrey shewed themselues, sending off a man with great expedition to vs in a canow. Who being yet but a little from the shoare, and a great way from our ship, spake to vs continually as he came rowing on. And at last at a reasonable distance staying himselfe, he began more solemnely a long and tedious oration, after his manner: vsing in the deliuerie thereof many gestures and signes, mouing his hands, turning his head and body many wayes; and after his oration ended, with great shew of reuerence and submission returned backe to shoare againe. He shortly came againe the second time in like manner, and so the third time, when he brought with him (as a present from the rest) a bunch of feathers, much like the feathers of a blacke crow, very neatly and artificially gathered vpon a string, and drawne together into a round bundle; being verie cleane and finely cut, and bearing in length an equall proportion one with another; a speciall cognizance (as wee afterwards obserued) which they that guard their kings person weare on their heads. With this also he brought a little basket made of rushes, and filled with an herbe which they called *Tabáh*. Both which being tyed to a short rodde, he came into our boate. Our Generall intended to haue recompenced him immediately with many good things he would haue bestowed on him; but entring into the boate to deliuer the same, he could not be drawne to receiue them by any meanes, saue one hat, which being cast into the water out of the ship, he tooke vp (refusing vtterly to meddle with any other thing, though it were vpon a board put off vnto him) and so presently made his returne. After which time our boate could row no way, but wondring at vs as at gods, they would follow the same with admiration . . .[1a]

"Against the end of two daies (during which time they had not againe beene with vs), there was gathered together a great assembly of men, women, and children (inuited by the report of them which first saw vs, who, as it seems, had in that time of purpose dispersed themselues into the country, to make knowne the newes), who came now the second time vnto vs, bringing with them, as before had beene done, feathers and bagges of *Tobáh* for presents, or rather indeed for sacrifices, vpon this perswasion that we were gods."[2]

---

[1] *N. glauca*, introduced from South America (see pp. 35–36), now also grows wild in this region. This makes two wild tobacco species, e. g., in Mendocino County, and both are used by the Pomo and neighboring Indians; formerly there was only the one species.

[1a] Fletcher, Francis, The World Encompassed by Sir Francis Drake, London, 1628, edition of 1854, p. 119.

[2] Ibid., p. 122.

1781

Fletcher, telling of Drake's visit to a tribe considerably down the coast from the Karuk region and having quite a different culture, is the first to mention the tobacco species, *Nicotiana bigelovii* var. *exaltata*, also tobacco baskets and tobacco bags. Francisco Antonio Maurello, in his journal of the voyage of Juan Francisco de la Bodega, 1775, telling of Bodega's visit to the Yuruk Indians of Trinidad, who had merely a seacoast variety of the Karuk culture, is the first to mention and describe the pipes used for smoking this species, and the gardens of it.

"They used tobacco, which they smoaked in small wooden pipes, in form of a trumpet, and procured from little gardens where they had planted it*." *"It need scarcely be observed that tobacco is an indigenous plant in North America, as it is also in Asia."[3]

1825

The following diary note on Indian tobacco in what is now Oregon was written by a Scotch botanist, David Douglas, when traveling in behalf of the Royal Horticultural Society, of London, England, at Fort Vancouver, on the Columbia River, under date of Aug. 19, 1825. The specimen of *Nicotiana multivalvis* Lindl. described by him is one of several plant specimens collected on a trip made by canoe from Fort Vancouver down the Columbia River to the mouth of the Willamette (Douglas's "Multnomah") River and up that river to a point either 56 miles up that river or 56 miles from Fort Vancouver, and return, between the dates of August 19 and 30, inclusive, 1825. Miss Nellie B. Pipes of the Oregon Historical Society and Dr. John R. Swanton of the Bureau of American Ethnology have assisted me at several points in tracing the route of Douglas.

The Willamette River has a northern and a southern mouth with Sauvie Island between them. The present town of Vancouver is situated on the north bank of the Columbia River about 90 miles from its mouth and between 5 and 6 miles upstream from the southern mouth of the Willamette River. Old Fort Vancouver, the starting point of the trip on which Douglas collected his tobacco specimen, was situated on the site of the present Vancouver Barracks, the United States military post, which adjoins the town of Vancouver on the east or upriver side. Fort Vancouver was founded by the Hudson Bay Company in 1824 and was their principal establishment until 1846. After that date it was occupied by the company's clerk and a few men until its final abandonment in 1860.

---

[3] Barrington, Daines, Miscellanies, Journal of a Spanish Voyage in 1775, to explore the Western Coast of N. America, London, 1781. p. 489 and fn.

Miss Pipes has been good enough to look up and trace for me the early applications of the name Multnomah as follows: Captain Clark, of the Lewis and Clark expedition, explored about 6 miles of the Willamette River but designates the whole river by the name of Multnomah, stating that it was so called from a tribe of Indians of that name living on its banks. Samuel Parker, a missionary who was there in 1835, applies the name only to the section which flows down the southern side of Wapato [Sauvie's] Island, a distance of about 6 miles. Dr. Forbes Barclay, a physician of the Hudson's Bay Co. who came to Fort Vancouver in 1837, said it was the Multnomah from the mouth to the Clackamas Rapids (about 25 miles). However, the name Multnomah is now forgotten and the whole river from its source to its mouth is named the Willamette.

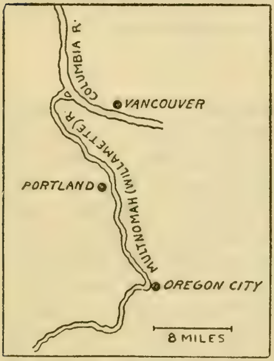


FIGURE 2.—Map showing places visited by Douglas

The falls mentioned by Douglas are Willamette Falls, and are situated in the Willamette River opposite the south end of the town of Oregon City, which stands on the east bank of the Willamette. Willamette Falls are 28 or 30 miles upstream from the southern mouth of the Willamette River.

It is impossible to tell from Douglas's account to what tribe the tobacco garden from which he obtained his specimen belonged. The Nĕmalnōmax (Multnomah), of Chinookan stock, had villages along the lowermost course of the Willamette, notably at Sauvies Island, formerly mentioned as Wapato Island and as Multnomah Island. The language around Oregon City and farther up the Willamette was Kalapuyan. The tribe was doubtless either Chinookan or Kalapuyan. (Fig. 2.)

"(447) *Nicotiana pulverulenta* [4](?) of Pursh, correctly supposed by Nuttall to exist on the Columbia; whether its original habitat is here in the Rocky Mountains, or on the Missouri, I am unable to say, but am inclined to think it must be in the mountains. I am informed by the hunters it is more abundant towards them and particularly so amongst the Snake Indians, who frequently visit the Indians inhabiting the head-waters of the Missouri by whom it might be carried in both directions. I have seen only one plant before, in the hand of an Indian two months since at the Great Falls of the Columbia,[5] and although I offered him 2 ounces of manufactured tobacco he would on no consideration part with it. The natives cultivate it here, and although I made diligent search for it, it never came under my notice until now. They do not cultivate it near their camps or lodges, lest it should be taken for use before maturity. An open place in the wood is chosen where there is dead wood, which they burn, and sow the seed in the ashes. Fortunately I met with one of the little plantations and supplied myself with seeds and specimens without delay. On my way home I met the owner, who, seeing it under my arm, appeared to be much displeased; but by presenting him with two finger-lengths of tobacco from Europe his wrath was appeased, and we became good friends. He then gave me the above description of cultivating it. He told me that wood ashes made it grow very large. I was much pleased with the idea of using wood ashes. Thus we see that even the savages on the Columbia know the good effects produced on vegetation by the use of carbon.[6] His knowledge of plants and their uses gained him another finger-length. When we smoked we were all in all. S." [7]

---

[4] "This must be a slip of Douglas's, as the only specific name in *Nicotiana* for which Pursh is the authority is *quadrivalvis*, Pursh, Fl. Am. Sept. i, p. 141." This footnote and the question mark in parenthesis following the reference to it are added by W. Wilks and H. R. Hutchinson, who edited Douglas's journal. The editors did not know that the locality alone is sufficient for determining that the specimen which Douglas obtained was not *N. quadrivalvis* Pursh but *N. multivalvis* Lindl.; Douglas was the discoverer of *N. multivalvis* Lindl. See my quotation from Setchell.

1877

Powers tells of the eagerness of the Yuruk in asking for American smoking tobacco:

"Sometimes, when wandering on the great, ferny, wind-swept hills of the coast, keeping a sharp weather-eye out for the trail, I have seen a half dozen tatterdemalion Yurok, engaged in picking *salàl*-berries, when they saw me, quit their employment with their fingers and lips stained gory-red by the juice, and come rushing down through the bushes with their two club-queues bouncing on their shoulders and laughing with a wild lunatic laugh that made my hair stand on end. But they were never on 'butcher deeds' intent, and never made any forey on me more terrible than the insinuating question, 'Got any tobac?'"[8]

---

[5] Celilo Falls, 14 miles east or upstream of The Dalles and about 105 miles up the Columbia from the site of Fort Vancouver. The Oregon Historical Quarterly for June, 1915, has a number of articles on Celilo and Celilo Canal.

[6] Potash, rather.

[7] Douglas, David, Journal kept by David Douglas during his travels in North America 1823–1827, published under the direction of the Royal Horticultural Society, London, 1914, p. 141.

Wedged in between Yokots information, Powers also gives one sentence of information furnished to him by A. W. Chase to the effect that "the Klamaths" raise tobacco and no other plant. That by "the Klamaths" the Indians of the lower Klamath River is here to be understood is indicated by the frontispiece of Powers's book, which is a sketch of a lower Klamath River livinghouse and sweathouse, the exact locality of which has not yet been identified by me, but is surely in the Karuk-Yuruk area. The next sentence, following the dash, is evidently Powers's own observation. The sentence following that, speaking of having seen tobacco growing on earth-covered lodges, may be a reminiscence of what Powers had seen when on the Klamath, which he had visited before visiting the Yokots, in which case the lodges referred to would be sweathouses, and the growing of tobacco on Karuk sweathouses has been mentioned by several informants and is described on page 78. The last sentence quoted refers again to the Yokots. I give the information from Chase in its setting, so that the reader can interpret for himself:

"Around old camps and corrals there is found a wild tobacco (*pan*), which Prof. Asa Gray pronounces *Nicotiana quadrivalvis* and Professor Bolander *N. plumbaginifolia*. It is smoked alone or mixed with dried manzanita leaves (*Arctostyphilos glauca*), and has pungent, peppery taste in the pipe which is not disagreeable. Mr. A. W. Chase, in a letter to the author, states the Klamaths cultivate it—the only instance of aboriginal cultivation known in California. I think the Indians never cultivated it more than this, that they scattered the seeds about camp and then took care not to injure the growing plants. I have even seen them growing finely on their earth-covered lodges. The pipe, *pan'-em-ku-lah*, is generally made of serpentine (or of wood nowadays), shaped like a cigar-holder, from four to six inches long, round, and with a bowl nearly an inch in diameter."[9]

Powers's Fig. 43, opp. p. 426, accompanying his chapter on "Aboriginal Botany," is reproduced as Pl. 29 of this paper, and shows northern California pipes and pipe sack; for the identification of these with Nat. Mus. catalog numbers, provenance of specimens, and for identification with illustrations run by Mason and again by McGuire see explanation of Pl. 29.

---

[8] Powers, Stephen, Tribes of California, in Contributions to North American Ethnology, Vol. III, Washington, 1877, p. 55.

[9] Ibid., section on aboriginal botany, p. 426.

1886

In his report on the Ray collection made by Lieut. P. H. Ray at Fort Gaston on the Hupa Indian Reservation in 1885, Mason mentions tobacco as follows:

"PIPES AND SMOKING

"The Indians of northern California smoked formerly a wild tobacco, *Nicotiana quadrivalvis* (Gray), *N. plumbaginifolioe* (Bolander). It was smoked alone or mixed with dry manzanita leaves (*Arctostaphylos glauca*). Mr. Powers says that it has a pungent, peppery taste in the pipe, which is not disagreeable.

"The pipes are conoidal in shape, and are either of wood alone, stone alone, or latterly of stone and wood combined, as will appear further on. (Plates VIII–IX, Figs. 61–73.) The beginning of such a pipe would be a hollow reed, or pithy stem, with the tobacco deposited in one end. A plain cone of wood fitted for smoking starts the artificial series. (Fig. 61.) Rude pipes are cut out of one piece of laurel or manzanita and shaped like a fisherman's wood maul or one of the single-handed warclubs of the Pueblo Indians. (Fig. 62.) The length of stem is about 11 inches; length of bowl, 2¼ inches; diameter of bowl, 2 inches; of stem, ¾ of an inch. The bowl is a cup-shaped cavity, very shallow. The whole specimen is very rude, looking as though it has been chipped out with a hatchet or heavy fish-knife.

"The next grade of pipes are of hard wood resembling the last described in type, but very neatly finished. The stem is about 14 inches long and 9/16ths of an inch thick. The head is spherical, 1¾ inches in diameter. The bowl is cup-shaped and the cavity nearly 1 inch in diameter. (Fig. 64.)

"A small pipe of soapstone is also used, in which the straight pipe is presented in its simplest form. (Fig. 65.) Length, 2⅝ inches.

"There are also pipes of fine-grained sandstone of graceful outline, resembling in shape a ball bat, 7 inches long, 7⅛ inches wide in the thickest part. A very noteworthy thing about this pipe is the extreme thinness of the walls. (Fig. 63.) At the mouth part, where it is thickest, the stone does not exceed one-eighth of an inch, while through the upper portion it is less than one-sixteenth of an inch in thickness. The cavity does not present the series of rings which appear in stone that has been bored out, but innumerable longitudinal scratches fill the inner surface.

"The only solution of this appearance is that the interior was excavated by the use of a file or other hard tool. By the great size of its interior, this pipe is connected with the tubular objects from the mounds called telescopes by some, sucking tubes by others, and pipes by others. (See Dr. Abbott's paper in Wheeler's Survey West of One Hundredth Meridian, Vol. VII, pl. VII and text.)

"The stone pipes were taken from old graves, and this kind are now no longer in use.

"We have, again, a little pipe no larger than some cigarette holders. (Fig. 66.) Except in its diminutive size and simplicity, it might have served as a model for the three to be next described or for the type specimen mentioned at the head of this list. Length, 2⅜ inches; greatest width, three-fourths of an inch; depth of bowl, ⅞ths of an inch. (See Powers, Fig. 43.)

"They likewise use a tapering pipe of hard wood, 12¼ inches long, 1⅝ inches wide at the larger end. What may be called the stem is 7⅜ inches long. The other portion is carved by a series of octagons and chamfers which give to the specimen quite an ornamental appearance. (Fig. 69.) The bowl is ⅞ths of an inch wide and 2 inches deep. This example has been smoked a great deal, being charred very much in the bowl. (Collected by Livingston Stone. Compare Figs. 2 and 5, Plate IX, Dr. Abbott's paper in Wheeler's Survey West of One Hundredth Meridian, Vol. VII.)

"Other beautifully finished pipes of the same type, evidently turned in a lathe to please the Hupa fancy, are kept with the greatest care in leather pouches made for the purpose. (Figs. 71, 73.) They are made of different woods highly polished. The remarkable feature is the bowl of serpentine set in a tapering shouldered socket at the wide end of the stem, and the whole turned and polished. The bowl is a conical cavity in serpentine.

"The next example consists of a pipe and case. The pipe has a stem shaped like a club or ball bat, and a bowl of compact steatite. In general features pipes of this class resemble the cigarette holder, and they are found among the Utes and Mohaves, as well as in the mounds.

"When it is remembered that many Indians recline while smoking, it will be seen that this is the only sensible form of the pipe for them.

"Their tobacco pouches of basket-work are ovoid in form and hold about 1 quart. (Plate VIII, Fig. 67.) They are made of twined weaving in bands of brown and checkered grass, so common in the basketry of the Klamaths as to be typical. Six buckskin loops are attached to the rim of this basket in such a manner that their apexes meet in the center of the opening. A long string is fastened to the apex of one loop and passed through all the others serially to close the mouth of the pouch. Heights, 6 inches; width of mouth, 2½ inches."[9a]

[9a] Mason, Otis T., The Ray Collection from Hupa Reservation, Smithsonian Report for 1886, pt. 1, Washington, D. C., 1889, pp. 205–239, quotation from pp. 219–220. Plates 15 and 16 illustrate pipes, pipesack and tobacco basket.

Mason's plates 15 and 16 illustrate some of the same specimens figured by Powers (see explanation of Pl. 29 for identifications). The specimens not shown by Powers are identified as follows:

Mason, Pl. 15, Nos. 63 and 65 are all-stone pipes from southern California.

Mason, Pl. 15, No. 67 = Nat. Mus. No. 126520, Hupa, collected by Lt. P. H. Ray. = McGuire, Fig. 31.

Mason, Pl. 16, No. 68 = Nat. Mus. No. 76198, "Shasta," collected by Green. = McGuire, Fig. 32. (Mistitled by McGuire "wood and stone pipe.")

Mason, Pl. 16, No. 70 = Nat. Mus. No. 77182, Hupa, Calif., collected by Lt. P. H. Ray. = McGuire, Fig. 34.

Mason, Pl. 16, No. 71. = Nat. Mus. No. 77179, "Natano [= Hupa] Band, Hasha [sic] Valley, Calif.," collected by Lieut. P. H. Ray. = McGuire, Fig. 35.

Mason, Pl. 16, No. 73. = McGuire, Fig. 37. This pipesack cannot be found in the Nat. Mus. collections.

1899

McGuire, in his interesting compilation on Indian tobacco and smoking, which lacks only the results of field work which would have made it many times more valuable, gives only the following on northern California smoking, which is only a paraphrasing and messing up of Mason's wording made more vicious by the fact that McGuire thinks he is talking about Hupa specimens when he is really talking about specimens from all over northern California.

"The Indians of northern California, according to Prof. Otis T. Mason, formerly smoked a wild tobacco, *Nicotiana quadrivalvis* (Pursh) *N. plumbaginifolia*, which they smoked alone or mixed with the dry manzanita leaves, *Arctostaphylos glauca*, said to have a pungent, peppery taste which is not disagreeable. The pipes of the Hupa are, as Professor Mason says, conoidal in shape, and are of wood alone, stone alone, or latterly of stone and wood combined. . . .[10]" [11]

"Fig. 25 [11a] is simply a cone cut apparently from manzanita wood. It is 13 inches long with a greatest diameter of 2 inches, tapering gradually to 1¼ inches at the smaller end. If this pipe were sawed in two one-third of the way from the smaller end it could not be distinguished in form from the elongated conical stone pipes usually found in graves and burial places of the islands along the California coast. This pipe appears to have been perforated by burning. The walls vary from one-sixteenth of an inch in thickness at the smaller end to nearly one-half an inch at the larger. The outer sides appear to have been smoothed by means of sandpaper, though the same appearance could be imparted to the specimen with any gritty sandstone or with sand alone. These pipes are made from any available wood, those which best resist fire being preferred, one of the best and most usual being the laurel.

---

[10] "The Ray Collection from Hupa Reservation, Smithsonian Report, 1886, pt. 1, p. 219."

[11] McGuire, Joseph D., Pipes and Smoking Customs of the American Aborigines, based on Material in the U. S. National Museum, Report of the U. S. National Museum for 1897, pp. 351–645, with 5 plates. Washington, 1899, p. 391.

[11a] From McCloud River, Calif.

"Fig. 26 is an all-wood pipe of Hupa [11b] manufacture, 13¼ inches long, that is of peculiar form. The bowl is 2½ inches in greatest diameter, that of the stem being scarcely three-fourths of an inch thick. The bowl cavity consists of quite a shallow cup, the specimen having been rudely chopped out by means of an extremely dull tool, which gives one the impression that it would be a difficult pipe to smoke unless the smoker laid flat on his back.

"Fig. 27 [11c] belongs to the same type of all-wood Hupa pipes, and is more carefully finished than the last specimen, its surface being brought almost to a polish. It is 15 inches long, though the bowl is less than 1 inch in depth, with a diameter of 1¾ inches. Had the preceding specimen been ground to a uniform surface, as these pipes usually are, they would have had bowls alike, though among the Hupa, to a greater degree than has been detected among other natives, pipes have been made of a greater variety in shape than has been observed to be the case with almost any other type with which we are acquainted. They appear to be comparatively modern, and it is strongly to be suspected that the multiform shape of the Hupa pipe has been largely influenced by the outside demand for specimens as curiosities. There is in no implement found in America a greater observance of conventionalism of form than is the case among the pipes, and in those localities where the greatest variety exists investigation demonstrates that the smoking habit itself has been adopted within the last century. These varieties are most marked along the Pacific coast among the Hupa and Babeens.

"Fig. 28 is a fine-grained tubular sandstone, showing unusual mechanical skill in its manufacture, being 7 inches long, with a diameter at the larger end of three-fourths of an inch; the walls of the tube do not exceed one-sixteenth of an inch at the mouth of the bowl, increasing gradually to one-eighth inch at the smaller end. The outer surface is ground to a dull polish, and the interior shows striae running the length of the implement, made apparently by means of a file or similar tool.

[11b] Really from Feather River, Calif.

[11c] Really from Potter Valley, Calif.

"Fig. 29 differs in no material respect from the simplest form of conical tubes found throughout the continent, except in the slightly raised rim around the smaller end. It is made of steatite, and has a length of 2⅝ inches. This rim is similar to one on the bowl of the unfinished pipe from Cook County, Tennessee (fig. 19), and would indicate that it was intended simply for ornament and not for the attachment of a string.

"Fig. 30 is of wood, being the pipe used by the Hupas at the present time, and is 3 inches long, with a greatest diameter of three-fourths of an inch, the bowl being about seven-eighths of an inch deep from which there runs a narrow stem hole to the smaller end.

"Fig. 31 shows the shape of the tobacco bag of these people, and is made from strips of the roots of the spruce, split into strings and woven together; six buckskin loops are attached to its rim in such a manner that their apices meet in the center of the opening. A long string is attached to one loop and is serially passed through all the others, by means of which the bag may be opened and closed at will by drawing the loops apart or by drawing the string. This bag would be found to differ little, except in material, throughout the continent. Some would make it of skin, while others would weave it from suitable fibers, and others again would probably fashion it from birch bark.

"Fig. 32 is a wooden pipe, 11 inches long, the bowl of which is made in the hourglass form, similar in outline to certain tubes found in the Middle Atlantic States. The bowl has been cut with a dull tool, but upon the stem are a number of crossed lines, intended to add to its ornamental appearance. Fig. 33 is made of hard wood, the bowl of which is carved in a series of octagons, chamfers, and holes, which give to this specimen quite an ornamental effect. The tube is 12¼ inches long, the bowl being seven-eighths of an inch in its greatest exterior diameter, and has a cavity 2 inches deep. Figs. 34 to 37, inclusive, show the most modern form of the Hupa pipe, which is made from different kinds of wood and serpentine. These pipes are most carefully polished, and are evidently made with modern tools. The remarkable feature of these pipes is shown in the serpentine bowl. Fig. 35 is set in a tapering wood socket, held in place by some kind of glue, the whole surface being subsequently ground and polished. Fig. 37 shows the pipe in its original skin case, with its strap for suspension. The American Indian pipes have always been most carefully guarded by their owners, in cases or coverings of skin, basketry work, bark, or woven rags.[12] "

---

[12] Otis T. Mason, The Ray Collection from Hupa Reservation Smithsonian Report, 1886, Plates XV, XVI, pp. 219–220.

The northwestern California pipe has been referred to by Mr. Henry R. Schoolcraft, quoting Col. Roderick McKee, as "a straight stick, the bowl being a continuation of the stem enlarged into a knob and held perpendicularly when smoking.[13] " [14]

In another place in his report McGuire states:

"The great variety observable in the tubular pipes of wood from the Hupa Reservation suggests their being modern, and intended rather to supply tourists' demands than to comply with tribal conventionalisms." [15]

McGuire's figures 25 to 37, inclusive, showing northern California pipes, pipesack, and tobacco basket, are merely Mason's cuts run over again; McGuire in his carelessness has been misled by the general title of Mason's paper to assume that all the cuts borrowed from Mason's paper show specimens collected by Ray at the Hupa Reservation and he adds this statement to every title; McGuire's Figs. 25, 26, 27, 28, 29 and 33 are neither from Hupa Reservation nor collected by Ray, and Fig. 36 is from Hupa Reservation but collected by Powers.

1903

Hupa tobacco is described by Goddard:

"PIPE MAKING AND TOBACCO RAISING

"Smoking has been practiced by the Hupa from time immemorial. Their gods smoked. It is in fact a semi-religious practice. The pipe, kiñaigyan, was and is still made of selected wood of the manzanita or yew. The ordinary pipe (Pl. 17, Figs. 2 and 3) is about four and one-half inches long, and cylindrical in shape. The diameter at the smallest part is about three-eighths of an inch. A gentle curve gives the mouth end a diameter of five-eighths of an inch and the bowl end an inch. The pipes are worked down with sandstone and polished off with stems of the horsetail rush, Equisetum robustum, in so fine a manner that even Professor Mason was deceived, thinking them turned by white men in a lathe.[16]

"Usually the pipe is faced with serpentine or sandstone. The face of stone (Pl. 17, Fig. 5) shows only about one-half an inch on the outside, but it enters the funnel-shaped wooden part so as to line the bowl of the pipe. The bowl is three-fourths of an inch deep. A shoulder is made on the wood of the bowl; then the soapstone is brought into shape with a knife. The pieces are constantly tried to insure a good fit. To make the joint perfect between the wood and the stone, a little sand is put in, and the stone is twisted to wear away any projections. The shaman's pipe (Pl. 17, Fig. 6) is similar but much longer, some of them measuring 12 inches. Often narrow stripes of mother-of-pearl are neatly inlaid, lengthwise the pipe next to the stone facing. Pipes entirely of wood are also used. These are of the smaller size and are ornamented at the bowl end with carvings. The Hupa occasionally make pipes all of stone. (Pl. 17, Fig. 4.) Such pipes are frequently to be seen in use on the Klamath river. The pipe is carried in a little sack of buckskin (Pl. 17, Fig. 1) tied with a string of the same material. Tobacco is put into the bag and then the pipe is pushed in bowl first, not stem first, as Professor Mason has pictured it.[17]

---

[13] North American Indian Tribes, Pt. 3, pp. 107, 141, Philadelphia, 1847.

[14] McGuire, Joseph D., Pipes and Smoking Customs of the American Aborigines, based on Material in the U. S. National Museum, Report of the U. S. National Museum for 1897, pp. 351–645, with 5 plates, Washington, 1899, pp. 391–395.

[15] Ibid., p. 627.

[16] "Smithsonian Report, 1886, Part I, p. 220."

"The tobacco used was cultivated, the only instance of agriculture among the Hupa. Logs were burned and the seed sown in the ashes. The plant appears to be and probably is identical with the wild *Nicotiana bigelovii*, but the Hupa say the cultivated form is better. The wild form found along the river they say is poison. It is believed that an enemy's death may be caused by giving him tobacco from plants growing on a grave." [18]

Goddard's Plate 17 shows Hupa pipes, a pipesack, a pipe bowl, and firesticks in excellent reproduction.

1905

Dixon's Northern Maidu information on tobacco is the following: "Stone pipes (Fig. 9, *a*, *b*) would seem to have been at all times objects of value, and to have been on the whole, somewhat scarce, a wooden pipe being far more common. All pipes were of the tubular form. In general, the stone pipes were short, ranging from ten to fifteen centimetres in length, and usually made from steatite. The pipe used by the pehei′pe, or clown, was larger, as a rule, and always made of soapstone. It has, moreover, a rim or ring about the mouth-end (see Fig. 66). The pipes were drilled by means of a piece of deer-antler, which was pounded with another stone, till, after a long time, the cavity was made. Sometimes sand was added, which accelerated the work. It is claimed that there was no twirling of the deer antler, or other method of drilling. The details of the manufacture seem to have been to a considerable extent lost. It is also claimed that occasionally a pipe was found, just as were mortars. The pipes which were found were regarded as of mysterious origin, and were to be handled with great care. To drop a stone pipe of any sort, but in particular of this type, was very unfortunate, and bad luck or illness was sure to follow. As in the case of the mortars, the Shasta held the pipes as capable of independent motion, but this belief was not held by the Maidu." [With picture of 2 stone pipes.] [19]

---

[17] "Smithsonian Report, 1886, Part I, Pl. XVI."

[18] Goddard, Pliny Earle, Life and Culture of the Hupa. University of California Publications, American Archeology and Ethnology, Berkeley, California, 1903, vol. 1, no. 1, pp. 36–37.

"The clown then goes to the base of the main post, where his pipe is always placed. He fills it, if possible, from the shaman's supply of tobacco, and then smokes, puffing out as much smoke as possible. Between the puffs he calls out, 'I like acorn bread! I like deer-meat! I like fish! I like soup! Be good to me, be good to me, my old woman!' " [With picture of a steatite pipe.] [20]

1907

In his interesting brief paper on the culture of the Takelma Indians of southwestern Oregon, who bordered the Karuk on the north with only one intervening tribe, and are claimed by my informants to have had customs much like the Shasta, Sapir states the following about their tobacco.

The Takelma occupied the same position on the Rogue River as the Karuk did on the Klamath, holding neither the mouth nor the headwaters. Although not identified by Sapir, the Takelma tobacco was the same as that of their Shasta neighbors, *Nicotiana bigelovii.*

"The only plant cultivated before the coming of the whites was tobacco (ō′ᵘp‘) which was planted by the men on land from which the brush had been burnt away. Smoking was indulged in to a considerable extent and had a semi-religious character, the whiff smoke being in a way symbolic of good fortune and long life. The pipes were made of either wood or stone and were always straight throughout, some reaching a length of nearly a foot. The custom prevailed, of course, of passing one pipe around to all the members of an assembled group." [21]

Dixon, in his paper on the Shasta, tells of finding a stone pipe in the region and describes the construction and making of arrowwood pipes, being the first to report on the boring of arrowwood pipes by means of beetle larvae. He also describes the use of pipes by doctors.

---

[19] Dixon, The Northern Maidu, Bulletin of the American Museum of Natural History, vol. 17, pt. 3, pp. 119–346. New York, May, 1905, pp. 138–139.

[20] Ibid., p. 317.

[21] Sapir, Edward, Notes on the Takelma Indians of Southwestern Oregon, American Anthropologist, n. s., vol. 9, no. 2, April–June, 1907, p. 259.

"Pipe-tips were either of serpentine, or other fine-grained stone. They were ground laboriously into shape, the hole being pierced by pounding with a piece of antler, aided by sand. What is apparently a portion of a pipe wholly of stone was picked up on the surface near Honolulu, on the Klamath River. (Fig. 69.) It is, however, different from the type of pipe used by the Shasta, and was regarded by them as mysterious, and probably endowed with great magic power. It is nicely finished on the exterior." [With illustration of a fragment of a stone pipe.][22]

"Except for their bows, the Shasta used wood for but few implements, the most important of which were spoons, pipes, and mush paddles. Spoons (Fig. 71) were made of both wood and horn. In type they are closely similar to those used by the Karok, Yurok, and Hupa, although, as a rule, they were less decorated by carving. The pipes (Fig. 72) used here were of the same character as those made by the three tribes just mentioned living lower down the river. The form was the usual tubular, trumpet-shaped one, varying from fifteen to twenty centimetres in length. The pipes are often so regularly and beautifully made as to suggest machine-turning. The method of boring the piece of wood from which the pipe was to be made was exceedingly ingenious, if we may believe the account given by several informants independently. As described, the method was applicable to only one variety of wood (unidentified), a variety which was quite hard, yet possessed a small, somewhat porous pith or heart-wood. A number of sticks of this wood were, so it is said, placed on end in a dish of salmon oil, first on one end, and then on the other. By this means, the pithy, porous heart-wood absorbed considerable oil, much more than did the remainder of the wood. This central core of heart-wood was then dug out at one end, as deeply as could be, with a fine-pointed bone awl. Then a small grub or worm, infesting the dried salmon as preserved in the houses, was placed in the excavation, and this was then sealed with a bit of pitch. The grub thus imprisoned is declared to have eaten the oil-soaked pith or heartwood, following the core, from one end to the other, finally eating its way out at the opposite end. Many of the grubs died, or did not take kindly to the oil-soaked pith; but, out of a dozen or more prepared sticks hung up under the roof during the winter, one or two were, it is claimed, generally found bored in the spring." [With illustration of a wooden tobacco pipe with stone pipe bowl.][23]

---

[22] Dixon, Roland B., The Shasta, the Huntington California Expedition, Bulletin of the American Museum of Natural History, vol. XVII, part V, New York, July, 1907, pp. 391–392.

[23] Ibid., pp. 394–395.

"Again she danced, and, speaking to those assembled, says, 'Kŭs apsū′tohokwira' ('Now he reaches for his pipe'); then, 'Kŭs kwa′òkwahir' ('Now he smokes'). Then, after a longer period of dancing, the Axè′ki speaks to the shaman, . . . "[24]

1916

Mrs. Lucy Thompson mentions tobacco and pipes among the Yuruk Indians of the central part of the section of the Klamath River occupied by them as follows:

"The Klamath people have the same kind of tobacco that grows over a large part of the United States, which, when it grows up has small leaves. They prepare the ground and plant the seed but will not use any they find growing out of cultivation. They are very careful in gathering the plant and cure it by the fire, or in the hot sun, then pulverize it very fine, then put it up in tight baskets for use. It becomes very strong and often makes the oldest smokers sick, which they pass over lightly, saying that it is a good quality of tobacco. The women doctors all smoke but the other women never do. Their pipes are made out of yew wood with a soapstone for a bowl, the wood is a straight piece and is from three to six inches long and is larger at the bowl end where it joins on to the stone, it is notched in so it sets the bowl on the wood, making the pipe straight. They hold the pipe upwards if sitting or standing and it is only when lying on the back that one seems to enjoy the smoke with perfect ease, however they can handle the pipe to take a smoke in any position. Some of these pipes are small, not holding any more than thimble-full of tobacco. My people never let the tobacco habit get the better of them as they can go all day without smoking or quit smoking for several days at a time and never complain in the least. The men, after supper, on going into the sweat-house take their pipes and smoke and some take two or three smokes before they go to bed. The old women doctors will smoke through the day and always take a smoke before lying down to sleep. All inhale the smoking, letting it pass out of the lungs through the nose."[25]

"These plug hat men now select twelve or less boys and put them to making ribbons of bark which they stripe off very flowery by painting and carving, also making fancy Indian pipes, carving and painting them very artistically. These boys are called Charrah and the pipes and ribbons made by them are put on the top of long slim poles from twelve to fifteen feet long and are to be used at the finish of the fish dam. These poles have the bark taken off and are clean and white."[26]

---

[24] Ibid., p. 487.

[25] Thompson, Mrs. Lucy, To The American Indian, Eureka. Calif., 1916, p. 37.

". . . and fancy carved Indian pipes that the boys made, . . ."[27]

1918

Loud, writing on the Indians about Humboldt Bay, gives the following mention of pipes and tobacco:

"Tobacco, Nicotiana sp."[28]

"A species of tobacco native to California was the only plant cultivated, and has been mentioned in the Spanish account of the discovery of Trinidad bay."[29]

"*Stone pipes.*—One clay pipe was obtained, which will be described under another heading, and two pipes made of steatite. The description of the stone pipes is as follows:

"Museum no. 1–18038 (pl. 17, figs. 1a and 1b), found in association with human remains no. 2. Length 240 mm., diameter 24 mm. Museum no. 1–18239 (pl. 17, fig. 2), found with human remains no. 19. Length 108 mm., diameter 22 mm.

"These pipes show great extremes in length, but are in no respect different from the majority of stone pipes found in northern California among the modern Indians. There are at least two species of tobacco indigenous to northern California, *Nicotiana bigelovii* and *Nicotiana attenuata*, both of which were used by the Indians. The Spanish discoverers of Trinidad Bay said that the Indians 'used tobacco, which they smoked in small wooden pipes, in form of a trumpet, and procured from little gardens where they planted it.' "[30]

1925

Kroeber in his Handbook of the Indians of California tells of Yuruk tobacco as follows. In his chapter on the Karuk, pp. 98–108, no mention is made of tobacco.

"All the tobacco smoked by the Yurok was planted by them—a strange custom for a nonagricultural people far from all farming contacts. The custom, which extends also to southwestern Oregon, and in the opposite direction probably to the Maidu, is clearly of local origin. Logs were burned on a hilltop, the seeds sown, and the plants nursed. Those who grew tobacco sold to those who did not. A woman's cap full or not full was the quantity given for a dentalium shell, according as this was of second smallest or shortest length—a high price. Tobacco grows wild also, apparently of the same species as the planted, but is never used by the Yurok, who fear that it might be from a graveyard, or perhaps from seed produced on a graveyard. The plant does seem to show predilection for such soil. Otherwise it sprouts chiefly along sandy bars close to the river; and this seems to have caused the choice of summits for the cultivated product.

---

[26] Ibid. pp. 47–48, mentioned in the description of Kappel fish-dam ceremony.

[27] Ibid., p. 52, mentioned in Kappel fish-dam ceremony.

[28] Loud, Llewellyn L., University of California Publications in American Archeology and Ethnology, vol. 14, no. 3, Dec. 23, 1918, p. 232.

[29] See description of tobacco and tobacco pipes under the heading, "Objects of Steatite and Slate," p. 234.

[30] "Don Antonio Maurello, op. cit., Barrington edition, pp. 366, 489." [See quotation, p. 19 of present paper.]

"The pipe was tubular, as always in California. Its profile was concave, with the bowl flaring somewhat more than the mouth end. The average length was under 6 inches, but shamans' and show pieces occasionally ran to more than a foot. The poorest pipes were of soft wood, from which it is not difficult to push the pith. Every man who thought well of himself had a pipe of manzanita or other hard wood, beautifully polished, probably with the scouring or horsetail rush, Equisetum, which was kept in the house for smoothing arrows. The general shaping of the pipe seems to have been by the usual northwestern process of rubbing with sandstone rather than by cutting. The bowl in these better pipes was faced with an inlay of soapstone, which would not burn out in many years. Sometimes pipes had bits of haliotis inlaid next the steatite; others were made wholly of this stone. The pipe was kept in a little case or pouch of deerskin. It could be filled by simply pressing it down into the tobacco at the bottom of the sack. Pouches have been found in California only among the northwestern tribes. Tobacco was stored in small globular baskets made for the purpose. These receptacles are also a localized type. (Pl. 73, e.)

"A few old Yurok were passionate smokers, but the majority used tobacco moderately. Many seem never to have smoked until they retired to the sweat house for the night. Bedtime is the favorite occasion for smoking throughout California. The native Nicotianas are rank, pungent, and heady. They were used undiluted, and the natives frequently speak of them as inducing drowsiness."[31]

---

[31] Kroeber, A. L., Handbook of the Indians of California, Bureau of American Ethnology, Bulletin 78, Washington, 1925, pp. 88–89.

III. Fấ·t pakunikxúriktihanik pekyã·varíhvǎ·nsa'

(BOTANICAL)

1. Yiθúva kuma'ihế·raha'

(TOBACCO SPECIES)

The Karuk country lies well within the area of the tall form of *Nicotiana bigelovii*. It is the only tobacco which grew, wild or sown, in the Karuk territory or probably in that of any of the contiguous tribes, and was the only tobacco known to the Karuk or known by them to exist.

Prof. W. A. Setchell, of the department of botany of the University of California, is our best authority on the botanical aspect of Californian and other American tobacco species, and his fascinating work of raising and thus further testing the various species is known to many of his friends. In the notes given below (pp. 38–44) we follow his important article in the American Anthropologist[1] and other information furnished by Dr. Setchell, including the designation of the tall northern California form of *Nicotiana bigelovii* as *var. exaltata* Setchell, here for the first time published, although as a nomen nudum, with his permission.[1a] Dr. Setchell has been most generous in his assistance to the author in his tobacco studies in California, and deeply interested.

Of the 14 species of tobacco known to have been native to North America, there occurred in California 3 species, one of which has 3 forms, making in all 5 forms of tobacco in the State:

1. *Nicotiana bigelovii* (Torrey) Watson *var. typica*, occurring in a large area southeast of San Francisco Bay. This is probably to be called *var. typica*, since it is the taxonomic type.

2. *Nicotiana bigelovii* (Torrey) Watson *var. exaltata* Setchell. Professor Setchell has suggested to the writer that it may be well called *var. exaltata* since it is the tallest of all the forms of *bigelovii* and the most robust, reaching a height of more than 6 feet under favorable circumstances. This is the tobacco of California north of San Francisco and of southernmost Oregon. It is the tallest of the native tobaccos of California, exceeded in height only by *N. glauca*

---

[1] Setchell, William Albert, Aboriginal Tobaccos, American Anthropologist, N. S., vol. 23, no. 4, Oct.–Dec. 1921, pp. 397–414, with map.

[1a] In his article in the American Anthropologist Setchell still refers to this variety as *forma alta*.

Graham, Tree Tobacco, a species of tobacco introduced from South America and now growing wild in California and other States.

3. *Nicotiana bigelovii* (Torrey) Watson *var. wallacei* Gray, from southern and Lower California, very distinct from nos. 1 and 2.

4. *Nicotiana attenuata* Torrey, the species which occupies the area to the east of California and eastern southern California.

5. *Nicotiana clevelandii* Gray, which occupies the southern California coast.

The writer has knowledge that all of these forms were used by the California natives where they occur. It will be noticed that three of them are forms of *N. bigelovii.* Our Karuk tobacco, *N. bigelovii var. exaltata,* has the distinction of being the tallest native tobacco in the State.

Outside of California two other species of native tobacco occur so closely related to *bigelovii* as to form with it a single group: 1. *Nicotiana multivalvis* Lindl., sown by the Indians of Oregon, Idaho and Montana, and 2. *Nicotiana quadrivalvis* Pursh., a species which has been "lost" in nature, never having been collected in the wild state, but known only as cultivated by the Mandan, Hidatsa, and Arikara Indians of the Plains area.[2] It is interesting that according to Setchell both of these eastern species are probably *N. bigelovii* derivatives.

The principal literature on *Nicotiana bigelovii* is presented in the following quotations.

1856

Torrey [3] was the first to describe and name *Nicotiana bigelovii,* regarding it as possibly a variety of *N. plumbaginifolia.* The specimen was collected by Dr. John M. Bigelow, of the Whipple expedition, at Knight's Ferry, in the present Stanislaus County, Calif., in May, 1854, and is *N. bigelovii* (Torrey) Watson *f. typica.* According to Watson it seems that a specimen had already been collected by Frémont in 1846, but this is not mentioned or described by Torrey. *N. plumbaginifolia* Viv. is native to northeastern Mexico and crosses the Rio Grande into Texas.

"NICOTIANA PLUMBAGINIFOLIA, *Dunal in DC. Prodr. 13, pars. 1,* p. 569. Var.? BIGELOVII: annua; caule glanduloso-pubescente subsimplici; foliis oblongo-lanceolatis acutiusculis glabriusculis, inferioribus in petiolem angustatis, superioribus sessilibus basi angustatis; panicula terminali laxiuscula; calyce glanduloso-pubescente, lacuniis lanceolato-linearibus inequalibus, corolla hypocraterimorpha, tubo elongato calyce 2-3-plo longiore, limbi laciniis lato-ovatis obtusiusculis. Knight's Ferry, Stanislaus river; May. We are unwilling to propose this as a new species, since there are so many others of the same genus that are very imperfectly known. Our plant does not agree with any Nicotiana described by Dunal (l. c.) but it seems to approach the nearest to N. plumbaginifolia."

---

[2] Probably some neighboring tribes had it as well.

[3] Torrey, John, Description of the General Botanical Collections, in Reports of Explorations and Surveys to Ascertain the Most Practicable and Economical Route for a Railroad from the Mississippi River to the Pacific Ocean, 1853–4, vol. 4, no. 4, House of Representatives, 33rd Cong., 2d sess., Executive Document No. 91, Washington, 1856, p. 127.

1871

Watson raises Torrey's questioned variety to a species, and indicates that since Torrey's publication (1856) Torrey himself had collected the species in California and that more recently Anderson had collected it in western Nevada. Goodspeed, of the University of California, is working on the inner and genetic relationship of tobacco species, and only such studies can determine how closely *N. bigelovii* resembles *N. noctiflora* of Chile, as pointed out by Watson.

"NICOTIANA BIGELOVII. (*N. plumbaginifolia*, Var. (?) *Bigelovii*, Torr. *Pac. R. R. Surv.*, 4. 127.) Leaves sessile, attenuate at base; calyx glandular-pubescent, with unequal lance-linear lobes; corolla 2′ long, tubular-funnel-form, the elongated tube 2–3 times longer than the calyx, the lobes broad-ovate, subacute; capsule obtuse, usually 4–6″ long, shorter than the calyx; otherwise much like the last.—Collected by Bigelow, Frémont, (481, 1846,) and Torrey, (355,) in California, and by Anderson, (268,) in western Nevada. Much resembling *N. noctiflora*, of Chili, but the leaves are more attenuate at base and the corolla-lobes are not at all obcordate. PLATE XXVII. Fig. 3, Extremity of a branch. Fig. 4, A lower leaf; natural size." [4]

1878

Gray's description of *N. bigelovii* presents practically our modern knowledge of the species, except that he fails to distinguish var. *exaltata*, following the type specimens which are var. *typica* and only a foot or two high, although he mentions the occurrence of the species from Shasta County to San Diego, and var. *exaltata* occurs in Shasta County. Var. *wallacei* had, since Watson's description, been described by Wallace and by Cleveland from southern California.

---

[4] Watson, Sereno, Botany, in King, Clarence, Report of the Geological Exploration of the Fortieth Parallel, Professional papers of the Engineer Department, U. S. Army, no. 18, Washington, 1871, p. 276. Pl. XXVII is opposite p. 276. Watson's Plate XXVII contains the earliest published drawing of *N. bigelovii*; the part of this plate containing the drawing of *N. bigelovii* is reproduced as Plate 5 of the present paper.

"N. Bigelóvii, Watson. A foot or two high; leaves oblong-lanceolate, sessile or nearly so; the lower (5 to 7 inches long) with tapering base: the upper (3 to 1½ inches long) more acuminate, with either acute or some with broader and partly clasping base: inflorescence loosely racemiform, with all the upper flowers bractless: calyx-teeth unequal, linearsubulate, about equalling the tube, surpassing the capsule: tube of the corolla 1¼ to 2 inches long, narrow, with a gradually expanded throat; the 5-angulate-lobed limb 12 to 18 lines in diameter.—Bot. King, 276, t. 27, fig. 3, 4; Gray, Bot. Calif. l. c. 546. *N. plumbaginifolia*? var. *Bigelovii*, Torr. Pacif. R. Rep. iv. 127.—California, from Shasta Co. to San Diego, and eastward to Nevada and the border of Arizona.

"Var. Wallácei, a form of corolla smaller (the tube 12 to 16 lines long) and calyx-teeth shorter, but variable, sometimes hardly surpassing the capsule: upper leaves more disposed to have a broad and roundish or subcordate slightly clasping base; herbage, &c., more viscid.—Near Los Angeles and San Diego, *Wallace*, *Cleveland*.

" = = Ovary and capsule globular, 4-several-celled, at first somewhat succulent: the valves at maturity thin and rather membranous: corolla with ampler limb and proportionally shorter more funnelform tube—Polydiclia, Don. Polydiclis, Miers."[5]

1921

It remained for Setchell to set aside from *N. bigelovii* var. *typica*, and ultimately to name, *N. bigelovii* var. *exaltata* of northwest California, which sometimes attains a height of 6 feet.

"The third section of the genus Nicotiana is called the Petunioides-section, whose corollas are typically salverform and whose color is white, although often tinged with green, red, or purple. About twelve species or well-marked varieties of this section occur within the confines of North America or the adjacent islands, but only seven of them are at all definitely known to me as having been used by the Indians. There is a most interesting group of five species and varieties centering about *Nicotiana bigelovii* (Torr.) Watson and one very widespread species *Nicotiana attenuata* Torr. The five species of this section of the genus which are not as yet known to have been in use by the Indians are the following: *Nicotiana acuminata* var. *parviflora* Comes. ?, in central California; *N. clevelandii* Gray, in southwestern California, possibly used by the Santa Barbara and other tribes of coast Indians; *N. repanda* Willd., in southwestern Texas and adjacent portions of Mexico; *N. plumbaginifolia* Viv., in northeastern Mexico and crossing the Rio Grande into Texas; and *N. stocktoni* Brandegee, on Guadalupe Island off the coast of Lower California.

---

[5] Gray, Asa, Synoptical Flora of North America, vol. 2, part 1, 1st edition, New York, 1878, p. 243, also 2d edition, 1886, p. 243.

"The *Nicotiana Bigelovii*-group consists of three very well-marked varieties of *N. Bigelovii* (Torr.) Watson, *N. quadrivalvis* Pursh, and *N. multivalvis* Lindl. There is such a close resemblance in so many details of habit and structure that it certainly seems probable that the five distinct genetic entities of the *Bigelovii*-group must have originated from one and the same stock, possibly through mutation, but probably also complicated by more or less hybridization. Their distribution in nature and under aboriginal cultivation reënforces this assumption with strong arguments. The three varieties of *Nicotiana bigelovii* are found native in three separate portions of California, *N. multivalvis* was cultivated by the Indians in Oregon, Idaho, and Montana, while *N. quadrivalvis* was similarly cultivated in North Dakota. The distribution of this group runs from southern California north through the entire State of California and well into Oregon, possibly also entering the southeastern corner of the State of Washington. From Oregon, it bends eastward up along the tributaries of the Columbia River, across Idaho and the continental divide, and descends the Missouri River into Montana and North Dakota. With these ideas as to the group and its distribution, the way is made ready for a consideration of its various members.

"Torrey was the first to call attention to *Nicotiana bigelovii* which he named *N. plumbaginifolia?* var. *bigelovii*. This was as early as 1857. In 1871 Watson raised the variety to a species and published a more complete description, as well as a good figure of it. The type specimens came from the Sierran foothills in central California and are low spreading plants, with short internodes, ascending branches, large and conspicuous white flowers, and prominent glandular pubescence turning brownish, or rusty, with age. S. A. Barrett found it in the general type region in use amoug the Miwok Indians and was kind enough to obtain seed for me. I have grown it in the pure line for many years and find that it retains its distinctive varietal characteristics from generation to generation. This plant, the taxonomic type of *Nicotiana bigelovii*, occupies an area in the very center of California which is definitely limited and also separated from the areas occupied by the other varieties of the species.

"The plant which has usually passed under the name of *Nicotiana bigelovii*, however, is the tall erect variety found in abundance in the dry washes of stream-beds to the north of San Francisco Bay, from Sonoma, Mendocino, and Humboldt Counties eastward to Shasta and possibly also other counties of California. This variety, which as yet has no distinctive name, may reach a height of as much as six feet, has long erect branches with elongated internodes, and with large flowers which are more separated than in the plants of the taxonomic type. In common with the type of the species, this tall and erect variety has a decided tendency toward a three-celled ovary and such are to be found in most well-developed plants although in a small percentage of the total number of capsules matured. [5a] Chestnut [6] states that this variety is used for smoking and also for chewing by all the Indian tribes of Mendocino County, California. Thanks to P. E. Goddard [7] and S. A. Barrett, I have perfectly reliable evidence that it is still used by the Hupa and the Pomo. The Hupa, at least, knew it both wild and cultivated,[8] but the Pomo seem to have used only the wild plant. As to how far the use of this variety extended into Oregon I am uncertain, but I have the opinion that, towards its northern limits and beyond them, attempts were made to cultivate it, as certainly was the case among the Hupa. Northern California represents the limit of the spontaneous distribution of any coastal species of Nicotiana and in Oregon we find that the cultivated tobacco of certain Indian tribes was a nearly related species, or possibly derived variety, of *N. bigelovii*, viz., *N. multivalvis* Lindl.

"There can be little doubt that it was some form of the *Bigelovii*-group of the genus Nicotiana which was used by the Indians whom Drake encountered in 1579, when he landed on the coast of California, somewhere in the vicinity of Drakes Bay. Wiener [9] remarks on Drake's account as follows: 'That *tabacco*, first mentioned in Hispaniola, should have found its way so far to the northwest, in addition to the rest of the continent, is a *prima facie* proof that the distribution of *tobacco* follows from its first appearance under Arabic influence, from Guinea to all countries where Spanish, Portuguese, and French sailors navigated via Guinea or after having taken part in Guinea expeditions.' The extreme improbability of *Nicotiana bigelovii* having originated in Guinea and having been brought thence to the State of California, the only place where it has ever been known, and through any human agency, takes away the effectiveness of this "*prima facie* proof" and yields another strong probability that the tobacco of Hispaniola may have been carried from Hispaniola to Guinea rather than that any species of tobacco may have been brought from Guinea to Hispaniola or any other portion of the American Continent.

[5a] [Professor Setchell has furnished me the following additional information on this point: "I have found that in the tall form of *Nicotiana bigelowii* [sic] a small percentage of the ovaries are 3-celled. The occurrence of occasional 3-celled condition in this variety is to be contrasted with the situation in the variety *Wallacei*, which, so far as the examination of several thousand capsules indicated, is constantly 2-celled, and gives some indication of the possibility of 4-celled and of many-celled varieties arising from it by simple process of mutation. I should say that this is not a matter of 'abnormal capsules' [quoting letter of J. P. Harrington], but an indication of a tendency within the species. The 3-celled capsules occur usually on the lower parts of the plant."]

[6] "Plants used by the Indians of Mendocino County, California, *Contr. U. S. National Herb.*, vol. 3, pp. 386, 387, 1902."

[7] "Life and Culture of the Hupa, in *Univ. Calif. Pubs.*, *Amer. Arch. and Eth.*, Vol. I, no. 1, p. 37, 1903."

[8] "Goddard, loc. cit."

[9] "Loc. cit., p. 141."

"The third variety of *Nicotiana bigelovii*, the var. *wallacei* Gray, is found in a limited area in southern California and distinctly separated, in its distribution, from either, or both, of the other varieties of the species. Var. *wallacei* is a plant of medium height, erect, and much more slender than either of the two varieties of central and of northern California. It has a smaller flower with more slender tube and I have never seen a three-celled ovary among several thousand examined, all the ovaries, and ripe capsules, having been found to be two-celled. While it is very probable that this variety may have been used by the Indian tribes of the region where it occurs, I have been unable to obtain any direct evidence that such was the case. Its relations with *Nicotiana clevelandii* Gray, both botanically and as to aboriginal use, are still very uncertain.

"When Lewis and Clark visited the Mandan villages in North Dakota in 1804,[10] they found the inhabitants smoking a kind of tobacco never seen previously by white men. They obtained specimens and seed for their collections as well as data for their report. The specimens brought back by them served as the type of the *Nicotiana quadrivalvis* Pursh [11] and are now preserved among the collections of the Academy of Natural Sciences of Philadelphia. The seed, or some of it at least, was distributed so that it was the source of the plants grown in various botanical gardens in Europe and its descendants are still to be found in some such institutions. A few years ago, through the courtesy of the Anthropological Section of the American Museum of Natural History of New York City, I was enabled to obtain from George F. Will, of Bismarck, N. Dak., and from Melvin Randolph Gilmore, of Lincoln, Nebr., seed of this species, which was still being cultivated by a Hidatsa Indian. I have grown the descendants of the plants from this seed and in the pure line for several generations and find that it still comes absolutely true to type as described by Lewis and Clark and as represented by the Lewis and Clark specimens. The plants very closely resemble those of the type of *Nicotiana bigelovii*, but the flowers are neither quite so large nor so graceful. The chief difference from any of the varieties of *N. bigelovii*, however, is to be found in the ovary. This is constantly 4-celled in *N. quadrivalvis*, while in *N. bigelovii* it is preponderatingly 2-celled, although 3-celled examples are frequent in the type and in the northern variety. *Nicotiana quadrivalvis* is not only the tobacco of the Mandan, but of the Arikara and the Hidatsa Indians as well. How they obtained it is not known, but it is not known outside of cultivation. This latter fact, taken in connection with the close resemblance to *Nicotiana bigelovii*, the only essential difference being the increase in the number of carpels as shown by the 4-celled ovary, makes it appear reasonably certain that *N. quadrivalvis* is only a derivative from some form of *N. bigelovii*. It may possibly have arisen by a single mutation or it may be a hybrid derivative from a cross between *N. bigelovii* and *N. multivalvis*. I have obtained forms very close to *N. quadrivalvis* as descendants of such a cross and such forms have appeared in the botanical garden of the University of California as the result of a probable spontaneous cross between the two species mentioned. It is of decided interest to find a *bigelovii* derivative so far from the *bigelovii* home and this interest is increased by the fact that *N. quadrivalvis* is connected in distribution with the Californian area by the area in which *N. multivalvis*, itself seemingly a *bigelovii* derivative, is found under aboriginal cultivation.

---

[10] "Cf. Thwaites, *Original Journals of the Lewis and Clark Expedition*, 1804–1806, vol. 1, pp. 183, 186, 187, 1904; vol. 6, pp. 142, 149–151, 158, 1905, New York."

[11] "*Flora Americae Septentrionalis*. vol. 1, p. 141. 1814."

"The Hidatsa tobacco, which is fairly certainly *Nicotiana quadrivalvis*, has been the subject of study by Gilbert L. Wilson.[12] He says that the Hidatsa cultivate tobacco, but does not mention the species. It is not used by the young men because it prevents running by causing shortness of breath. It is not planted near corn because tobacco has a strong smell that affects corn. In harvesting, the blossoms are picked first, the white parts (corollas) being thrown away, and the stems and leaves are picked last. Both blossoms and stems are treated with buffalo-fat before being stored. The Hidatsa name for their tobacco, according to Lowie,[13] is ō̃pe.

"Melvin Randolph Gilmore,[14] in treating of the uses of plants by the Missouri River Indians, writes as if they all used *Nicotiana quadrivalvis*,[15] although he mentions specifically that his definite knowledge was of the Hidatsa tobacco only. He states that *N. quadrivalvis* was cultivated by all of the tribes of Nebraska,[16] but was lost as soon as they came into contact with Europeans and so completely that not even the oldest Omaha had ever seen it in cultivation. It seems fully as probable that the Nebraska tribes, being nomads, may not have cultivated tobacco, but probably obtained it by trade. In this case it seems just as likely that they may have obtained *Nicotiana rustica* from Indians of the Eastern Woodland Area or *N. attenuata* from those of the Plains Area, as to have received *N. quadrivalvis* from any one of the three tribes of village Indians of North Dakota.

---

[12] "Agriculture of the Hidatsa Indians, an Indian Interpretation› *Univ. of Minnesota Studies in the Social Sciences*, no. 9, Minneapolis› 1917, pp. 121–127."

[13] "The Tobacco Society of the Crow Indians, *Anthrop. Papers, Amer. Mus. Nat. Hist.*, vol. 21, pt. 2, 1919."

[14] "Uses of Plants by the Indians of the Missouri River Region, *33rd Ann. Rep. Bur. Amer. Ethnology* (for 1911–12), pp. 43–154, 1919."

[15] "Loc. cit. p. 59."

"*Nicotiana multivalvis* Lindl., the fifth and last member of the *bigelovii* group to be considered, bears a striking resemblance to the type of *N. bigelovii* and also to *N. quadrivalvis* in habit, leaves, and shape—as well as color—of the flowers. The corrolla, however, is usually more than 5-lobed, varying to as many as 12 or more lobes. The ovary is the characteristic feature of the species. It is composed of two circles of cells, one within the other as in the case of the ovary of the navel-orange. The capsule of *N. multivalvis* bears fertile seeds in all, or at least in most, of its cells. Such a form of ovary as this is evidently monstrous, at least from the point of view of the normal ovary of Nicotiana, and may be supposed to have been derived from a form such as the type of *N. bigelovii* by a relatively simple mutation. An additional argument as to the possible derivation of this species from some simpler form is the fact that it has not been found outside of cultivation.

"*Nicotiana multivalvis* was discovered by David Douglas[17] in August, 1825. The first specimen he saw of it was in the hands of an Indian at the great falls of the Columbia River, but, although he offered two ounces of manufactured tobacco, an enormous remuneration, the Indian would not part with it. The Indians planted it away from the villages so that it could not be pulled before maturity. They burned a dead tree or stump in the open wood and strewed the ashes over the ground to be planted. Later on, Douglas found one of the little plantations and helped himself to specimens. Soon after, however, he met the owner who appeared much displeased on seeing the plants under Douglas's arm. A present of an ounce of European tobacco appeased him and the present of an additional ounce induced him to talk of the Indian tobacco and to answer questions concerning it. Douglas learned from the Indian that he put wood ashes over the ground because it was supposed that the ashes make the tobacco plants to grow very large. He also learned that this species of tobacco grew plentifully in the country of the Snake Indians, who may have brought it from the headwaters of the Missouri River which they annually visited, and have distributed it from this region and in both directions east and west of the Rocky Mountains. This suggestion of the Indian probably represents a portion of the truth as regards the travels of this species, but the general trend must have been rather from the coast to the eastward and into the interior, if the botanical probabilities are duly considered.

---

[16] "Loc. cit. p. 113."

[17] "*Journal Kept by David Douglas*, etc., London, 1914, pp. 59, 141 (sub. *N. pulverulenta* Pursh)."

"Through the kindness of Dr. Robert H. Lowie, of the American Museum of Natural History, I have been able to make certain that the tobacco which is of so much ceremonial importance among the Crow Indians is *Nicotiana multivalvis*. I have examined photographs of the tobacco gardens of the Crows, in which the plants showed their characters remarkably well, and also a pressed specimen of an entire plant concerning whose identity there can be no doubt. Dr. Lowie[18] has since published his paper on the subject and brought forward much detail concerning the planting and ceremonial use of this species. In his preface, Dr. Lowie says that the Tobacco Society loomed large in the tribal life of the Crow, its ceremonial activities probably ranking next to the Sun Dance. The Crows insist that their tobacco is different from that of the Hidatsa (*Nicotiana quadrivalvis*), and botanically this idea is correct. In connection with the query as to whence the Crow, and the Hidatsa as well, may have obtained their particular types of tobacco, Dr. Lowie, in addition to the botanical evidence, calls attention to the fact that in the languages of several of the tribes using the *bigelovii* group of tobaccos, the root of the word for tobacco is *ōp* or *up* and that the Diegueños, the Shasta, the Takelma, the Crow, and the Hidatsa agree in this, while the tribes using other species of tobacco apply terms from different roots.[18a] This linguistic evidence is of decided interest and importance, especially when taken in connection with the close botanical relationship of the species and varieties concerned."[19]

2. Pahū́·t 'uθvúyttī·hva pehḗ·raha'

(THE NAME OF TOBACCO)

'Ihḗ·raha', tobacco, tobacco plant, means merely that which is smoked, being a -ha' derivative of 'ihḗ'ᵉr, to smoke, just as 'ávaha', food, is derived from 'av, to eat.

---

[18] "Loc. cit."

[18a] [Karuk 'u'ᵘh, tobacco, see p. 45, is the same word.]

[19] Setchell, William Albert, Aboriginal Tobaccos, American Anthropologist, N. S., vol. 23, no. 4, Oct.–Dec. 1921, pp. 397–413, quotation from pp. 403–410.

But there is also another, old name for tobacco, ’u’^{u}h, which corresponds to words of similar sound in a number of Indian languages of western North America,[19a] and survives in Karuk as a prepound, although the independent form of the word can be separated and restored by any speaker, and has very rarely been volunteered.[20] The following words, and some others, have it. It is felt to be identical in meaning with ’ihẽ·raha-, which can not be substituted for it in the words here given except in the case of ’uhsípnu’^{u}k, for which one may also say ’ihẽ·rahasípnu’^{u}k.

(1) ’úhaf̓, nicotine, the pitchy substance which accumulates in a Karuk smoking pipe. The literal meaning is tobacco excrement. Cp. síccaf̓, semen; víθθaf̓, mucus secretion of the vagina; ’a’^{a}f, excrement.

(2) ’uhʔáhàkùv́, name of one of the days of the new-year ceremony, literally a going toward tobacco. (See p. 244.)

(3) ’uhíppi’, tobacco stem, tobacco stalk. With -’íppi’ cp., independent ’íppi’, bone, and ’íppa’, tree, plant. (See pp. 51, 89.)

(4) ’uhrâ·m, tobacco pipe of any kind, -râ·m, place.

(5) ’úhsípnu’^{u}k, tobacco basket, = ’ihẽ·rahasípnu’^{u}k, from sípnu’^{u}k, storage basket. (See pp. 103–131.)

(6) ’uhtatvára’^{a}r, sweathouse tobacco lighting stick, literally tobacco [coal] tong-inserter. (See pp. 188–190.)

(7) ’uhθí·críhra’^{a}m, mg. where they put tobacco, placename. (See p. 267.)

(8) ’uhtayvarára’^{a}m, mg. where they spoil tobacco, placename. (See p. 267.)

3. Pakó·vúra pananuppíric puyíθθa xày vura kunic va:̭ kumé·kyā́·hara pehẽ·raha’íppa’, vura tcicihpuriθʔíppa kítc va:̭ kúnic kumé·kyav́, pa’apxanti·tc ’ī́·n takinippḗ’^{e}r

(OF ALL KARUK PLANTS THE BLACK NIGHTSHADE IS MOST LIKE TOBACCO, THE WHITES TELL US)

The plant most closely related to tobacco botanically of those growing in the Karuk country is the Black Nightshade, *Solanum nigrum* L., called tcicíhpúr̓iθ, dog huckleberry. Of it is said:

’Imxaθakkḗ·m. Puffā́·t vura ’ī́·n ’á·mtihap̓. Kó·kaninay vur ’u’í·fti’. Payé·m vura va:̭ ká:̭n ta:̭y ’u’í·fti’, paká:̭n pí·ns kunʔúhθā·mhitihir̓ak. Va:̭ vura púriθ ’umússàhītì’, kúna vura ’axvíθθirar	They smell strong. Nothing eats them. They grow all over. They grow more now where beans are planted. They look like huckleberries, but the dog huckleberries are dirty looking,

---

[19a] See quotation from Setchell, p. 44.

[20] See p. 244, line 10.

'umússahiti patcicihpúr̓iθ, 'uxrahá́θka'^{a}y, pappíric k^{y}áru vur 'axvíθθirarkuṅic. Vura purafá̄·t hàr̓a, 'ū́'^{u}x. Tcicí· 'ata ník 'ù‸m vúr 'u'á·mti', 'ikki‸tc 'àtà, vó·θvū·ytì tcicihpúr̓iθ.

they are sour, the leaves also are dirty looking. It is good for nothing, it smells strong. I guess maybe dogs eat them, they are called dog huckleberries.

4. Sahihḗ·raha karu mahihḗ·raha'

(DOWNSLOPE AND UPSLOPE TOBACCO)

Sah-, downslope, and mah-, upslope, are sometimes employed, always rather irregularly, to distinguish river and mountain varieties of an object. Thus xanθû·n, crawfish (*sahxánθu'^{u}n is not used); mahxánθu'^{u}n, scorpion, lit. mountain crawfish. Xa'^{a}θ, grasshopper (*máhxa'^{a}θ is not used); sáhxa'^{a}θ, green grasshopper, lit. river grasshopper.[21] 'Ápxa'^{a}n, hat (*sahápxa'^{a}n is not used); mahápxa'^{a}n, a hunter's hat overlaid mostly with pine roots, also called taripanápxa'^{a}n, dipper basket hat, lit. mountain hat. Vuhvúha', (1) deerskin dance in general, (2) jump dance; but sahvuhvúha', deerskin dance, regular name of the deerskin dance, lit. river deerskin dance.[22]

So also with tobacco. The Indians go beyond the botanist and make what is for them a very necessary distinction. Sahihḗ·raha', river tobacco, is applied only to the wild tobacco, self-sown. It is very properly named, since wild tobacco is known to be fond of sandy stretches of river bottoms and is rumored to be particularly vile. But none of the informants had ever heard Goddard's statement that such tobacco is poisonous.[23] River tobacco was never smoked, but volunteer tobacco growing about the sweathouses was often picked and smoked (see p. 78), and sweathouses were mostly downslope institutions and so this comes painfully near to smoking river tobacco.

The other, sown, people's tobacco was called in contradistinction mahihḗ·raha', mountain tobacco, although the term was seldom used. Tapasihḗ·raha', real tobacco, was felt to be a more proper distinction, or one could say 'araré·hḗ·raha', people's, or if you will, Indians', tobacco.

The term for any volunteer plant is píffapu'. This is applied to either sahihḗr·aha' or tapasihḗ·raha', provided the tobacco has not been planted by people. All native tobacco is píffapu' now.

It is thought that the seeds of sahihḗ·raha' float down from upriver. This gives it a foreign, extraneous aspect. Any tobacco growing upslope tends, on the other hand, to be identified with tapasihḗ·raha’. It is inferred that it has escaped from the plots, or to have perpetuated itself as a volunteer crop at some long abandoned plot. They realize that this volunteer tapasihḗ·raha is not as robust and strong as when it was sowed in ashes, weeded and tended, but it is, nevertheless, tapasihḗ·raha’.

---

[21] Cp. again káhxa'^{a}θ, upriver grasshopper, a species living at the Klamath Lakes, said closely to resemble sáhxa'^{a}θ.

[22] The writer has many additional examples of this distinguishment.

[23] "The wild form found along the river they say is poison." Goddard, Life and Culture of the Hupa, p. 37.

It is said that even today, when both kinds are growing wild, one can distinguish them instantly:

Pu’ikpíhanhara pasahihẽ·raha’, xắ·t va:̭ ’ár uhẽ’ᵉr. ’Astí:̯p vur ’u’í·fti yuxnâ·m. Vúra pu’uhθá·mhítihap. Vúra yá·ntcip kúkku:̭m vura ká:̯n tupifcī́·priṅ. ’Ắra:̭r ’u:̭m vúra pu’ihḗ·rătihara pasahihḗ·raha’.

Kuna vura patapasihḗ·raha ’u:̭m kunic ’axváhahaŕ, tí·kʸan ’ar uxváhahiti patu’áfficaha:̭k pátapasihḗ·raha’. Tírihca pamúppířic, ’ikpíhan, ’imxaθakkḗ’ᵉm.

That river tobacco is not strong, if a person smokes it. It grows by the river in the sand. They do not sow it. Every year it grows up voluntarily. The Indians never smoke it, that river tobacco.

But the real tobacco is pithy, it makes a person’s hands sticky when one touches it, the real tobacco does. It has wildish leaves, it is strong, it stinks.

5. Pehẽ·raha’íppa mupikʸutunváramu’ᵘ, karu kó·vúra pamúθvuẏ́.[24]

(MORPHOLOGY OF THE TOBACCO PLANT)

A. Kó·vúra pehẽ·raha’íppa’

(THE PLANT)

Pířic means (1) leaf, (collective) foliage, (2) plant of any kind, except that when applied to trees, which are termed ’íppa’, it resumes its meaning of foliage, referring either to that of the entire tree or to a branchy or leafy sprig or piece of the tree. Pířic is also the common word for bush or brush, being used in the plural equivalent to pirícri’ⁱk, brush, brushy place. Pířic is commonly used of the leaves of the tobacco plant (see p. 52), but can also be applied to the tobacco plant as a whole; it is sometimes employed contemptuously, e. g. ’íp nimmáhat pamihẽ·rahappířic, I saw your good for nothing tobacco weeds; or with reference to the plant or leaves when first pricking above the soil: Yá:̯n vur ’u’íkkʸùsũnùtìhàtc pehẽ·rahappířic, the tobacco is just starting to come up. The diminutive of píṙic, piríc?anammahaṫc, pl. pinictunvḗ·ttcaṡ, is used especially of grotesque or useless leaves or plants, or of little weeds coming up, e. g., in a tobacco plot.

---

[24] Or pehẽ·raha’íppa pakó:̯ ’uθvúyttī·hva pamucvitáv̇a. Pamupikʸutunváramu’ᵘ, its joints, is applicable to the parts of a plant, and is the proper term, but can not be said of the parts of a one-piece object, like a pipe, of which pamucvitáv̇a, its various parts or pieces, must be used.

Tree is ’íppa’, although this can also be applied to smaller plants, and the compound ’ihē·raha’íppa’, tobacco plant, is actually volunteered.

Vine is ’atatúrā́·n’nar, one that grows all over.

Garden plants are distinguished from wild ones by such an expression as ’uhθamhako·kfā́·ttcas, different kinds of planted ones. Vegetables are ’uhθamha’ávaha’, planted food.

A tobacco plant is usually called merely ’ihḗ·raha’, tobacco; but one may also say ’ihē·raha’íppa’, ’ihē·rahappíṙic, or ’uhíppi’; the last properly meaning tobacco stalk, can be used of the entire plant. (See p. 51.) ’Ihē·raha’íppa’ is sometimes used of the stem. (See p. 51.)

The topmost part of the tobacco plant is called ’ihē·raha’ipaha’íppaṅitc (’íppaṅitc, top). The top in contradistinction to the root is called pamu’íppa’, its stalk or plant, or pamuppíṙic, its foliage. The last word is used, e. g., of carrot tops as contrasted with the roots.

The base or lower part of the tobacco plant is called ’ihē·raha’ipaha’áffiv̇ (’affiv̇, base).

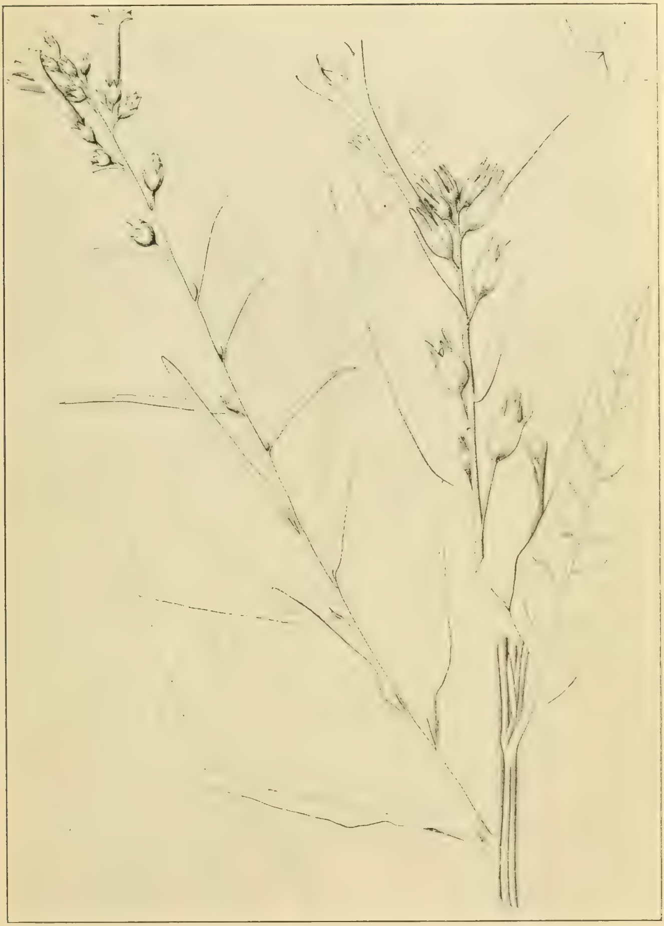
The following general observations were volunteered on habits of growth of the tobacco plant:

’Á?ya·tc vur uvḗ·hrím’va po·’ī·fti’ pehḗ·raha”.[25] Kṓ·mahitc vura po·vé·hpī́·θvuti pamúpti’^{i}k.	The tobacco plant stands straight up as it grows. Its branches just spread a little.
Pehē·raha’íppa ’ṷm vura ’iváxra kunic kó·vúṙa, pu’ássarhaṙa, sákri^{i}v. Pehē·rahá·pti^{i}k, pa’uhíppi sákri·vca’, puyā́·mahukitc kupé·cpáttahitihaṙa. Patakikyā́·ha’^{a}k pa’uhíppi’, takunvupáksī·prìṅ.	The tobacco plant is all dryish, it is not juicy, it is tough. The tobacco-branches, the tobacco-stems are tough; they do not break easily. When they pick the tobacco stems they cut them off.
Ká·kum vura ’á?vári po·’í·fti’, karu ká·kum vura ’ā́·puniṫc. Va̭ vura ’a?varittā́·pas ’u’í·fti’[26] pa’avansa’ávahkam vari tu’íffaha’^{a}k. Va̭ ’ṷm vúra hitíha̭n ’araré·θvā·yvāri va̭ kó· vā́·ramashiti’. Vā́·raṁas.	Some [tobacco plants] grow low, some high. The highest that they grow is higher than a man. But most of the time they come up to a person’s chest. They are tall.

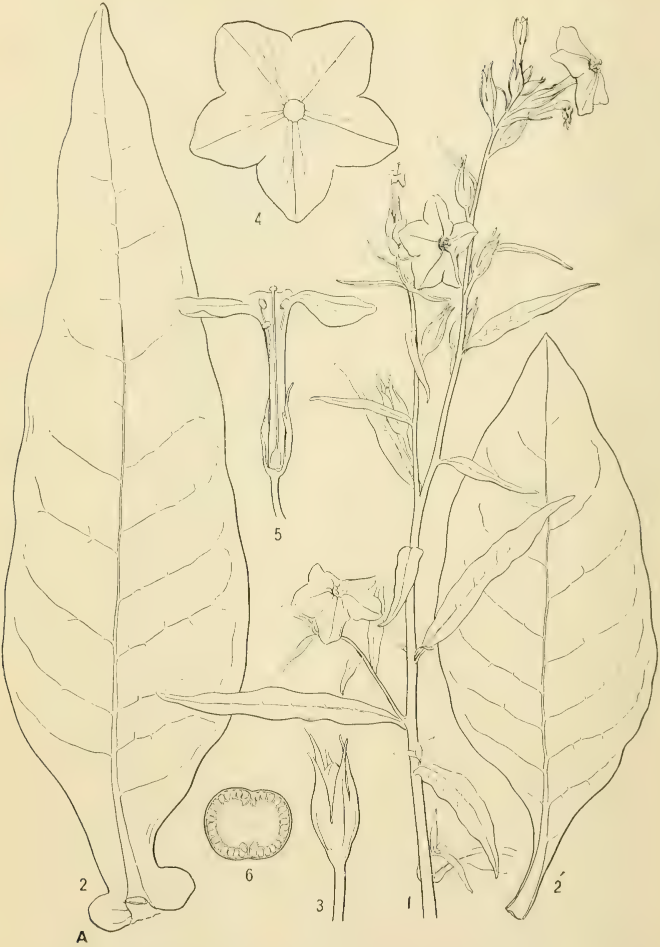
---

[25] Or pehē·raha’íppa’.

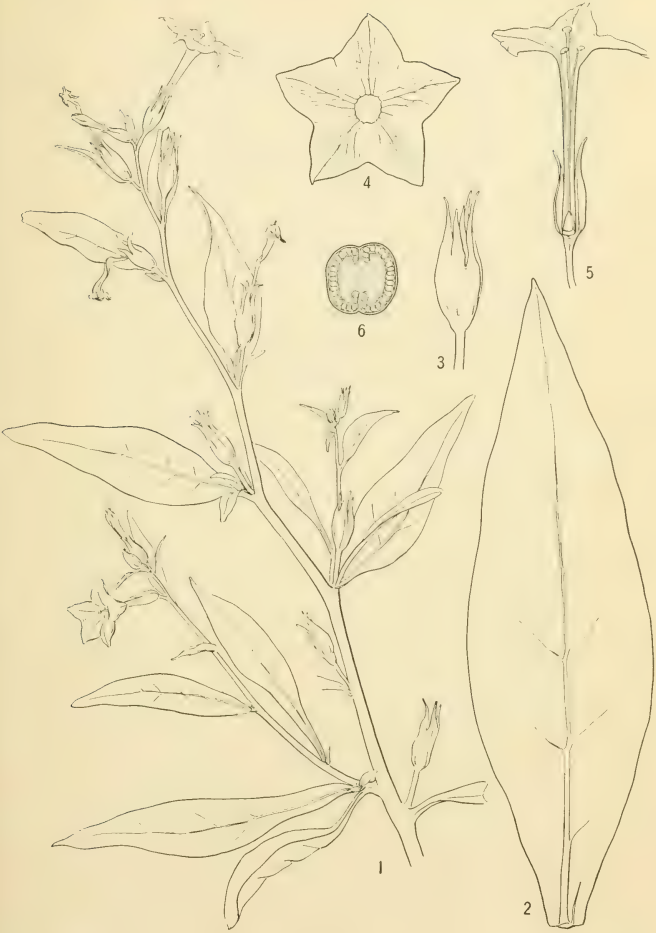
[26] Or va̭ vur ’upifyī́·mmuti’, the highest it ever grows.



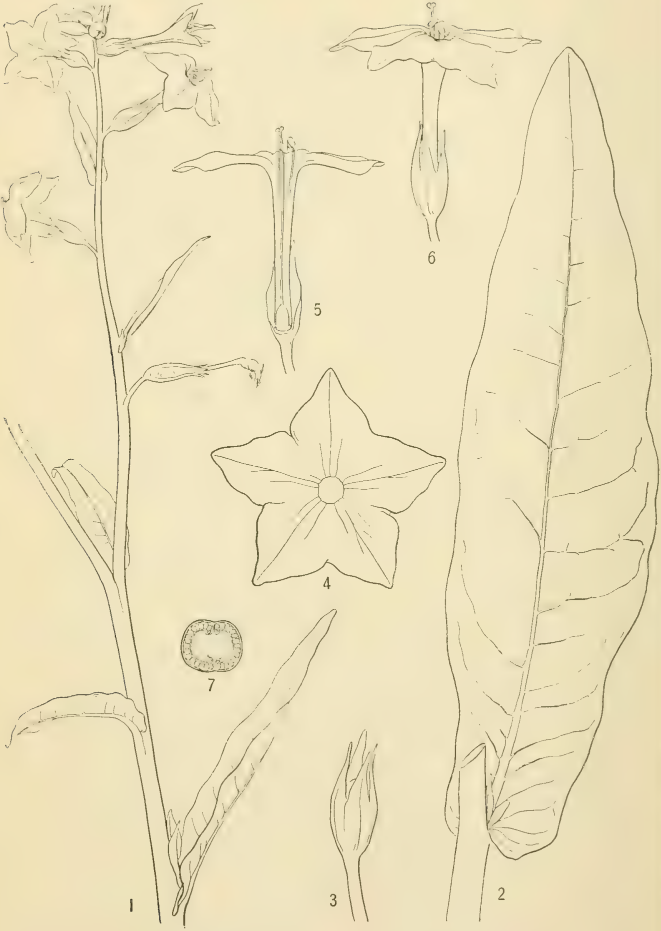
REPRODUCTION OF PLATE XXVII OF WATSON'S REPORT, 1871, FIRST ILLUSTRATION OF NICOTIANA BIGELOVII



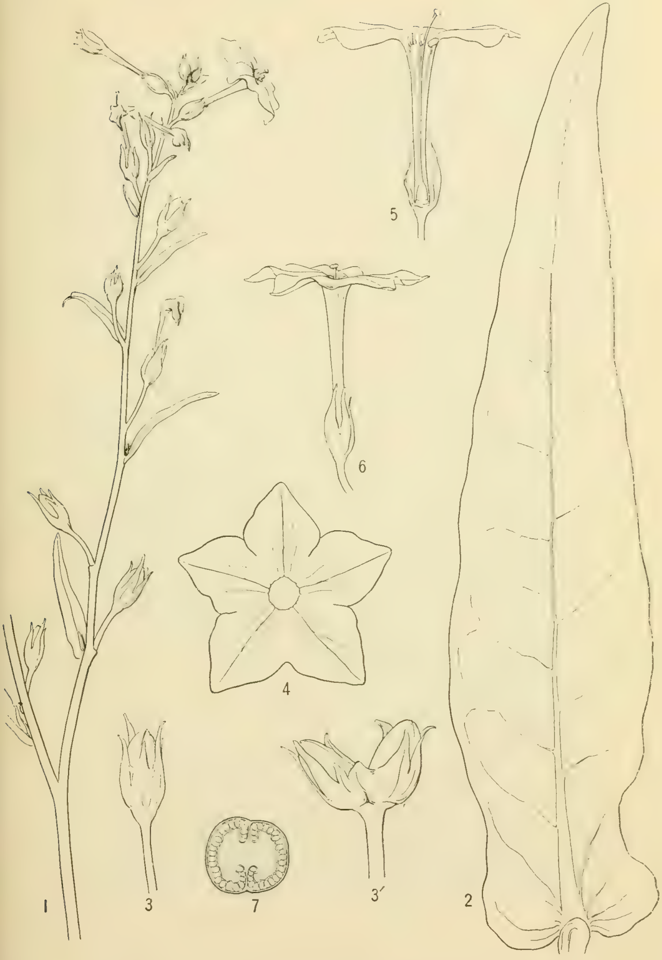
Nicotiana Bigelovii (Torr.) Watson var. exaltata Setchell. Drawings of 2-valved specimen, W. A. Setchell



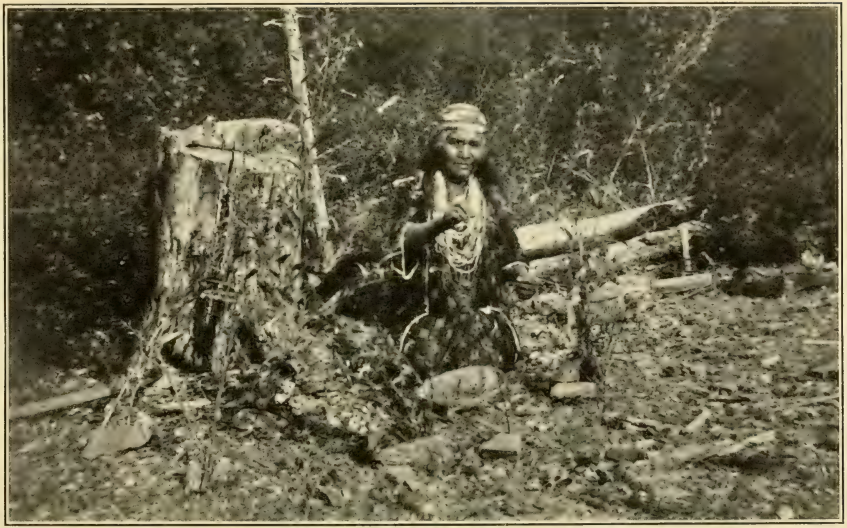
Nicotiana bigelovii (Torr.) Watson var. exaltata Setchell, Drawings of 2-valved Specimen, W. A. Setchell



NICOTIANA BIGELOVII (TORR.) WATSON VAR. EXALTATA SETCHELL, DRAWINGS OF 2-VALVED SPECIMEN, W. A. SETCHELL



Nicotiana bigelovii (Torr.) Watson var. exaltata Setchell. Drawings of Exceptional 3-valved Specimen. W. A. Setchell



Mrs. Phoebe Maddux at Former Tobacco Plot Upslope of Grant Hillman's Place, Across the River from Orleans, Calif.

a. Pahū́·t 'u'iftakantákkanti', 'úmxā̆·θti', 'u'ákkati', 'umússahiti'

(SENSE CHARACTERISTICS)

The following sense characteristics are attributed to the tobacco plant:

a′. Pahū́·t 'u'iftakantákkanti'

(FEELING)

Xú:̯s kunic 'ár u'iftakankṓ·tti patu'áfficaha'ᵃk, tobacco is smooth and sticky when one feels of it.

b′. Pahū́·t 'úmxā̆·θti'

(SMELL)

Karu vura pehḗ·raha vur imxaθakkḗ'ᵉm. Hā́·ri vura 'axvá·hkúhahaha pató·msákkaraha'ᵃk. And tobacco stinks. Sometimes it makes a person's head ache when he smells it.

c′. Pahū́·t 'u'ákkati'

(TASTE)

Pehḗ·raha 'apmá:̯n 'ukrixʸúpxū·ptì [27] 'áṙa, 'ú'ux, xára vur apmá:̯n u'ákkati'.	Tobacco burns a person's mouth, it tastes bad.
Va:̭ tákunpî·p fā́·t vúrava pa'ú·xha'ᵃk: "'Ū́'ux, 'ihḗ·raha kó:̯ 'ù'ŭ`x." Nanitta:̭t mit 'upṓ·vō̃·tìhàť, pafā́·t vúrava 'ú·xhā́'ᵃk: "'Ihḗ·raháxī:̭t kʸūnìc kʸó· 'ù'ŭ`x."	They say when anything tastes bad: "It tastes bad, it tastes as bad as tobacco." My mother used to say when anything tasted bad: "It tastes as bad as green tobacco."
Hā́·ri takunpakátkat payâ·f, pakari kuntákkiritiha'ᵃk, kárixas tákunpî·p: "'Ihḗ·raha vura kari kʸó:̯ 'ù'ŭ`x payâ·f."	Sometimes when they taste of acorn dough, when they are still soaking it, they say: "The acorn dough tastes as bad as smoking tobacco yet."

d′. Pahū́·t 'umússahiti'

(SIGHT)

Payá:̯n vur 'u'í·ftíha'·k puxxʷítc θúkkinkuṅic, pehḗ·raha'íppa', patcim 'umtúppe·caha'ᵃk, va:̭ kari tavátta vkuṅic.

When it is just growing, the tobacco plant is real green, when it is already going to get ripe, it is then light-colored.

For the turning yellow of tobacco leaves, see page 100. For observations on the color of tobacco flowers, see page 55.

---

[27] Cp. 'apmanʔikrixʸúpxuṗ, (black) pepper, lit. that which burns the mouth.

b. ’Imnak karu ’ámta’^{a}p

(CHARCOAL AND ASHES)

Chemically changed tobacco plant material would be designated as follows:

’Ihẽ·rahé·mnak, tobacco charcoal.
’Ihẽ·rahá·mta’^{a}p, tobacco ashes.

c. Pehẽ·raha’úhθã·msa’

(TOBACCO PLOTS)

A tobacco plot, and now any garden, orchard, or plantation, is called ’úhθa’^{a}m, whence ’úhθã·mhà’, to plant, to sow. Here ’uh- is not the old word for tobacco, but to be connected with ’úhiċ, seed; -θa’^{a}m, to put. More specifically: ’ihẽ·raha’úhθa’^{a}m, tobacco plot. Also ’ihẽ·raha’uhθamhíṙam, tobacco garden; pámitva ’ihẽ·raha’uhθamhíràmhãṅìk, former tobacco plot. Of any place where tobacco grows, sown or unsown, one may say: pe·hẽ·rah u’ĩ·ftihĩṙak, place where tobacco grows. Plate 10 shows ’Imk^{y}ánva’^{a}n at a former tobacco plot.

In contrast to the above words, should be noticed píffapu’, any volunteer plant; ’ihẽ·rahapíffapu’, volunteer tobacco plant or plants. One should note also sahʔihẽ́·raha’, used for distinguishing the wild from the sown variety of tobacco. (See pp. 46–47.)

d. Pa’é·pu’^{u}m

(ROOT)

’Ihẽ·raha’é·ppu’^{u}m, tobacco root, from ’é·ppu’^{u}m, root. Rootlet is called ’e·púmʔanammahatc, pl. ’e·pumtunvẽ́’^{e}tc. The bottom of the root is called ’e·pumʔafiví̃’^{i}tc, from ’afiví̃’^{i}tc, bottom. A corresponding ’e·pumʔipanní̃’^{i}tc, top of the root, would scarcely be applied. Only for bull pine roots used for basketry is the special term ’ictcã́·tciṗ, and ’é·ppu’^{u}m is not applied.

e. Pa’uhíppi’

(STALK)

The commonest word for the stalk of plants is sû·f, fish backbone, which also means pith. (See p. 52.) Or ’áhuṗ, wood, stick, can be used. Thus of a sunflower stalk one can say mússu’^{u}f, its fish backbone, or mu’áhuṗ, its stick. But of the backbone of animals other than fish súffaṅ must be employed; while the backbone of a deer from which the ribs have been cut is called ’iktcúràhãhà’. Leaf stem is never called sû·f (see p. 53), but flower stem is regularly so called (see p. 56).

Another equally curious term, which has to be applied to certain stalks, is ’áv̇an, husband, male, applied (1) to the leafless stalks of scouring rush in contradistinction to the leafy ones, which are called 'asiktáva'^{a}n, woman, female; (2) to stalks which are bare, like a sprout, but have a bunch of leaves at the base, in this case the leaves being designated as the female. The idea is that the bare stalk resembles the undressed Indian male while the leafiness or leaves suggest the Indian woman with her dress. In enumerating these stalks called 'áv̓an, the series of cardinal numerals with -'áv̓an postpounded, meaning so and so many men, can not be used, but one must use the ordinary cardinals; thus 'itáhàrāv̓an, 10 men, but 'itrá·hyar pa'áv̓an, 10 stalks.

A young, succulent sprout or stalk, especially one which has just come up and is still leafless, is designated as kúppať.

None of the terms for stalk or stem above listed can be applied to the tobacco stalk or stem, the latter being called by the special term 'uhíppi', tobacco bone. The prepound is for 'u'^{u}h, already discussed as the old designation of tobacco in the language, while 'íppi' is the common word for bone. Cp. sû·f, fish backbone, applied to the stalks of other plants. Neither sû·f, 'áhup̓, nor 'áv̓an, discussed above is applied to the stem of tobacco. The reason for the special term is because the harvested and prepared tobacco stems were a commodity and also had use in religious performances; otherwise we should probably find no special terminology.

'Ihē·raha'íppa', meaning strictly tobacco plant, is sometimes applied to the stalk.

A joint in a stem, such as is conspicuous in the scouring rush, is called 'ik^{y}utunváramu'^{u}, and this word is also loosely applied to the internodes between the joints, e. g. vā́·ramas pamu'ik^{y}utunváramu'^{u}, the sections between its joints (lit. its joints) are long. Here again in the case of tobacco there is no application of the word.

'Ā́pti'^{i}k is the common word for limb or branch, such as a tree has. The same word is applied to the branches or stemlets which leave the main stalk of the tobacco. The tendency would here be to say 'ihē·raha·ptiktunvḗ·ttcaś, little tobacco branches, putting the word in the diminutive: or muptiktunvḗ·ttcaś, its little branches. From 'ápti'^{i}k is derived 'aptíkk^{y}aṙ, it has many branches, it is branchy, used about the same as 'úptī·khìtì', it has branches, limbs.

The following remarks were made with regard to tobacco stems:

'Unúhyā́·tcàs pa'uhíppi, suʔ kunic 'árunsa'.[28] 'Ā́kθī·pkūṅic, 'akθipʔiváxra', pa'uhíppi', patuvaxráha'^{a}k.

The tobacco stems are round [in section] and empty inside. They are like 'ákθi'^{i}p [grass sp.], like dry 'ákθi'^{i}p, the tobacco stems, when they get dry.

---

[28] 'Ussúrùvăràhìtì', it is hollow, 'ussuruvárā·hìtì', they tpl. are hollow, suggests a larger cavity than the tobacco stems have. It is well known to the Karuk that the stems are hollow.

f. Pamúmma'^{a}n

(BARK)

The general term for skin or bark is ma'^{a}n. Thus the same word is applied to the skin of a person or the bark of a tree. Múmma'^{a}n, its skin or bark; 'ummá·nhíti', it has skin or bark.

The shreddy bark of cedar and grapevine is called the same; one may say of it 'imyá·t kúnic 'upiyá·ttunvárāmō·hiti', it is like fur all compressed together.

The peelings (consisting mostly of bark) of hazel sticks and willow sticks used in basketry are called by the special term θarúffe'^{e}p. About the first of May these sticks were gathered and at once peeled, resulting in big piles of the peelings. These peelings were sometimes spread on the floor of the living house as a mattress for sleeping; they were used as a rag for wiping things; and among the Salmon River Indians a dress was sometimes made of the peelings to be worn by a girl during the flower dance.

The outside of the tobacco stem is regularly called múmma'^{a}n, its skin or bark, although botanically speaking tobacco has no bark.

g. Pamússu'^{u}f

(PITH)

The pith, e. g., of arrowwood, which is removed when making an arrowwood pipe, is called sû·f, fish backbone, the same word that is applied to the stalks of plants, since the pith lies in the stalk or wood as the backbone lies inside the fish.

The tobacco stem is said to have pith: pehẽ·raha'íppa 'usú·fhiti su', the tobacco plant has pith inside.

h. Pamússa'^{a}n

(LEAF)

The most general term for leaf is pířic, which also means plant, as fully discussed above. (See pp. 47–48.)

Another general word for leaf is sa'^{a}n, already recorded in the Gibbs vocabulary of 1852. Sa'^{a}n also means maple tree, which is noted for its useful leaves. (See p. 53.)

Tender, young green leaf of plants, when they first come up, is called by the special term xi'^{i}t.[29]

All of the above terms may be applied to tobacco leaves. The forms with the word for tobacco prepounded are 'ihẽ·rahappířic, 'ihẽ·rahássa'^{a}n, and 'ihẽ·raháxxi'^{i}t. One can not say *san'ihẽ·raha' or *piric'ihẽ́·raha' for leaf tobacco; only 'ihẽ·rahássa'^{a}n.

---

[29] For color description mentioning the xi'^{i}t of the tobacco plant, see p. 267.

The corresponding verbs used of such leaves being put forth are píricha', sá·nha', and xí·tha'.

Leaf stem, called petiole scientifically, and also leaf branch is called sanápti'ⁱk, leaf branch. Piricʔápti'ⁱk is not a very good term, since it suggests the branch, limb, or twig of a piece of foliage, e. g., from a tree, rather than leaf stem.

Leaf stem is never called su'ᵘf, although flower stem is so called. (See p. 56.)

A maple leaf stem is called by the special term 'ápsi'ⁱ, leg: sanpíric múpsi'ⁱ, maple leaf its leg; or sanápsi'ⁱ, maple leaf leg. Maple leaf stems come into prominence from their use in pinning and tying maple leaves together into sheets. (See footnote 32.) As far as can be explored, this terminology is never actually applied to any other kind of leaf stem, but can easily be extended as is done in the text below, second paragraph.

Of tobacco leaves in general, the following was dictated:

'Afiv'ávahkam 'aʔvánnihitc xas po·ppírichiti[30] pamu'ihẽ·rahássa'ᵃn, 'áffiv 'u:̭m vura pirícci̅·ppux̓ Pehẽ·rahassa:̭n tiníhyā̆·ttcas̓, va:̭ pakunʔihẽ́·rati'. Vā́·ramsa', 'ipanyíttcihca' pehẽ·rahappír̓ic. Piricyā́·matcas̓, xútnàhi̅tcàs̓, tiníhyā̆·tcàs, 'ipanyíttcihca', tí·mxʸū̆·skū̆nicas̓.[31] 'Ā́·nkúnic suʔ 'usasíppi̅·θvà', 'á·tcip 'ā̆·nkunic 'u'icipvárā̆·hìtì', kó·vúra vo·kupitti pamuppír̓ic, 'á·tcip 'ā̆·nkunic 'u'icipvárā̆·hìtì'. Pu'imyáttarashar̓a. Pehẽ·rahássa:̭n xú:̯s kunic 'iθvá·ykʸamkam̓, kṓ·mahitc vur 'u'áxvahahitihat̓c pehẽ·rahasanvássìhkʸā̆mkàm̓.	Somewhat up the stem the leaves commence; the base is without leaves. The tobacco leaves are widish ones; those are what they smoke. The tobacco leaves are long, pointed. They are nice leaves, thin [sheetlike], not very wide, sharp pointed, smooth-edged. They have little threads in them, with a filament running down the middle; they are all that way, with a filament running down the middle. They are not hairy. Tobacco leaves are smooth on top, but a little hairy on the underside.
Ƥamuppíric vura pu'ivráràssū̆rùtìhàr̓à, sákri̅·vca pamúpsi'i, 'íppam kunic pamupiricʔápsi'ⁱ,[32] paká:̯n 'u'ifcúrō̆·tìhìràk sákri̅·vcà'.	The leaves do not fall off, they are tough leaf-stemmed, their leaf-stems are like sinew, where the leaves grow off [from the stem] is tough.

---

[30] Or po·ssá·nhiti'.

[31] Or xu·skúnicas pamúttī̆·m.

[32] A term carried over from maple leaf nomenclature. The maple leaf stems, which are stuck through the leaves and tied together in making maple leaf sheets, look just like a leg with a little round foot at the bottom, and are regularly called sanʔápsi'ⁱ, maple leaf foot, while one could also say sa:̭n múpsi'ⁱ, maple leaf its foot.

On the differing characteristics of leaves at the different sections of the plant, the following was volunteered:

'Ipansúnnukitc va:̭ ká:̯n payḗ·pca', 'ikpíhan pehḗ·raha', kunic 'ar u'iftakankṓ·tti', va:̭ pehẽ·rahayḗ·pca ká:̯n váři.[33] 'Ắffi vári 'u:̭m pu'ifyayḗ·pcahara pehḗ·ra, 'úmvā̆:̭ytì', 'imtcáxxàhā̆mṻ· karu vura 'úmvá·ytì', karu vura paθríhàmṹ'^{u}k, paθríhàmṻ· karu vura 'úmvā̆·ytì'. Va:̭ 'u:̭m yíθθu kunyé·crī·hvūtì', patakunikyắ·ha'^{a}k.

Toward the top they are good leaves, it is strong tobacco, like it would stick to a person, they are good tobacco leaves that side. Toward the base the tobacco leaves are not so good, they are wilted, they are wilted with the sunshine and also with the rain, with the rain also they are wilted. They put it apart when they work it.

i. Pamuxváha'

(GUM)

'Axváha', pitch, also any gum, also asphalt, and bitumin, now that they know this substance through the Whites. Much attention and mention in conversation is given to tobacco gum, it being called 'axváha', gum, 'ihẽ·rahá·xváha', tobacco gum, or muxváha', its gum. From 'axváha' is formed tó·xváháha', it is gummy.

Va:̭ kunippítti': "'Imxaθakkḗ'^{e}m, 'ikpíhaṅ, pehẽ·rahá·xváha'."

Va:̭ karixas kunxúti tó·mtu pehḗ·raha', patákunma tó·xváhaha', Xás to·ppî·p: "Tcími nictúkke'^{e}c, tó·xváhaha'."

They say: "It stinks, it is strong, the tobacco gum."

Then they know the tobacco is ripe, when they see it is gummy. Then one says: "Let me pick it, it is gummy."

j. Pe·θríha karu pahṹ·t 'uθvúyttī·hva pamusvitáv̓a

(THE FLOWER AND HOW ITS VARIOUS PARTS ARE CALLED)

Any flower is called 'iθríha', and from this is formed 'iθríhaha', to bloom, often contracted to 'iθríha'. The diminutive is 'itcniháhi'^{i}tc, e. g., a child will say 'itcniháhi:̭tc nicắ·nvúti', I am packing little flowers. Willow catkins can be called 'iθríha', but there is also a special term for them, sápru'^{u}k, olivella, they being likened to the ocean shells known to the Karuk through trade; thus kufipsápru'^{u}k, catkin of kúffip̓, Arroyo Willow. Corn tassel is called kó·nˀiθríha', corn flower. Flower is never applied to "sweetheart" as it is among some Indians, uxnáhit̓c, strawberry being used instead. Nani'uxnáhit̓c, my girl, lit. my strawberry. Tobacco flower is called 'ihẽ·rahe·θríha'.

---

[33] Referring to that part of the plant.

On tobacco flowers in general the following was dictated:

'Ihẽ·rahe·θríha:̭ vupxárahsa', 'iθrihaxárahsa'. 'Arara 'ī́·n kʸunic 'ímmʸū·stìhap pehẽ·re·θríha'.	Tobacco flowers are long necked, they are long flowers. The tobacco flowers are like somebody looking at you.
Yā́·matcas pamuθríha pe·hẽ́·raha', tcántcā·fkūnìcàs. Vúràm e·mxaθakkẽ́·msa'.	The tobacco has pretty flowers, white ones. They are strong smelling ones.
Púvakó· tcantcá·fkúnicashara pa'arare·hẽ·re·θríha', pasahˀihẽ́·raha kó· tcántca·fkunicas. Púpuxwí tcàntcá·fkúnicashara pamuθríha pa'arare·hẽ́·raha'.	The people's tobacco flowers are not as white as the river tobacco flowers. The people's tobacco flowers are not very white.

Any bunch or cluster of flowers intact on the plant is called piktcûs, the same term which is applied, e. g., to a bunch of grapes. Thus 'iθrihapíktcuś, a bunch of flowers. 'Aypíktcuś, a bunch of grapes. Tā́·k páykʸu:̭k papiktcûs, give me that bunch.

But 'ákka'ᵃ, a bunch of things picked and assembled, e. g., a bouquet of flowers. 'Iθriha'ákka'ᵃ, a bunch of [picked] flowers.

'Upíktcū·skāhiti pamuθríha pehẽ́·raha', the tobacco flowers are in a bunch. Pehẽ·rahe·θríha 'upiktcússahina·ti', the tobacco flowers are in bunches; this refers to several bunches, for a tobacco plant never has just one bunch on it. 'Ihẽ·rahe·θrihapiktcússaŕ, a place where there are bunches of tobacco flowers, e. g., on one or on many plants. Pehẽ́·raha va:̭ tukupa'íffaha pamuθríha:̭ 'upiktcuskṍ·hiti', tobacco flowers grow in bunches. Payáv tukupa'íffaha'ᵃk 'upiktcúskṍ·hiti pamuθríha', when it grows well it has bunches of flowers all over. 'Ihẽ·raha'íppa pamuθríh 'upiktcuskṍ·hina·ti', the tobacco plants have bunches of flowers all over them.

One set of expressions for bud are derived from 'úŕu, (1) to be round, (2) egg. These are: (a) 'úruha', lit. to put forth something round, (1) to bud, (2) to lay an egg. E. g. pakúffip tu'úruha', tcim uppíriche'ᵉc, the willow trees are budding, they are about to leaf out. This verb is never used of young seed pods. (b) 'Urúkku'ᵘ, to bud, lit. knob is on. This is used both of buds and of young seed pods being on the plant, especially of the latter in the case of tobacco, since the growing seed capsules are more conspicuous and of greater interest to the Indian who is about to harvest them than the flower buds. Tu'urúkku'ᵘ, tcim 'uθríhahe'ᵉc, there is a bud on it, it is going to blossom. Tu'urúkku'ᵘ, tu'úhicha', there are young seed pods on it, it is going to seed. The noun for bud is simply 'úru, round thing, although this usage is rare and restricted to a very limited setting of other words. See the sentence given under "Phases of Flowering." 'Urúkku' also can be used as a noun, better with more narrowly defining prepounds: ’iθriha’urúkku:̭ tanimmâ, I see a flower bud; ’uhicʔurúkku:̭ tanimmâ, I see a budding out seed pod. Tobacco flower bud is ’ihẽ·rahe·θriha’urúkku’^{u}, tobacco bud is ’ihẽ·raha’urúkku’^{u}.

Another way of referring to some buds is to call them ’axvā́’^{a}, head, the same term that is sometimes applied to anther and stigma. The bud at the top of a wild sunflower stalk at the stage when it is picked for greens is called muxvā́’^{a}, its head, or ’imk^{y}anvá·xvā́’^{a}, wild sunflower head. The wild sunflower buds are broken off and thrown away as the stalks are gathered, “they won’t pack them into the house.” To·xvā́·ha’, it has a bud, lit. a head. This term is used of buds surmounting a stalk, which look like a head, but can not be applied to tobacco buds.

One also says of a bud va:̭ ká:̯n po·θríhahe’^{e}c, where it is going to flower.

Flower stem is called ’iθrihássū̃’^{u}f, flower fish backbone. ’Ihẽ·rahé·θrihássū̃’^{u}f, tobacco flower stem.

Flower stem and also flower branch can also be spoken of as ’iθrihá·pti’^{i}k, flower branch.

Of the calyx or base of the flower may be said ’iθriha’áffiv́, dim. ’itcniha’áffiv́itc, flower base, but more naturally might be said of it: Va:̭ ká:̯n po’úhiche’^{e}c, pe·tcniha’áffiv́itc, that is where the seed will be, at the baselet of the flower.

Sepals may be called ’iθrihe·θxúppaŕ, flower cover. The sentence, the flower has its cover on yet, was rendered by: Yá:̯n vúr ’u’úttù-trìhvùtì’, it is about to burst.

There is no standard word for petal. A natural way to speak of a petal is yíθθ ’iθrihahé·cviť, a piece of a flower. One old Indian volunteered of the petals of a flower merely: ’Itrṓ pamutcántcā̆·fkunicitcas ’uvḗ·hcúru’^{u},[34] it has 5 white ones sticking out. Cp. similar expressions for stamens and pistil. Of the 5 lobes of the gamopetalous corolla of the tobacco these same verbs are used (see p. 57): ’Iθrihappíŕic, or ’iθrihássā̆’^{a}n, both meaning flower leaf, would not be likely to be applied to the petal, but would convey rather the idea of a leaf associated with a flower, or of the leaf of a flowering plant.

Of stamens and pistil nothing would be likely to be said further than such expressions as the following: ’Ā́·tcip ’utníccukti’ or ’á·tcip ’uhyáriccuk̓, they are sticking out in the middle. Va:̭ ká:̯n po·’úhiche:̭c kó·vúr e·θriha’ā̆·tcip ’uvḗ·hníccukvaťc, they are sticking out in the middle of every flower where the seeds are going to be.

It also does the language no violence to say of stamens ’iθrihá·pmaráxvu’, flower whiskers, ’iθrihá’a’^{a}n, flower threads, or even ’iθrihé·mya’^{a}t, flower hairs. Corn silk is regularly called kó·nʔapmaráxvu', corn whiskers, and of fuzziness or hairs on a plant resembling body hairs one may say 'imyâ·t, body-hair, or 'úmyā·thìtì', it has body-hairs, the latter ones having been volunteered of the hairs of the plant called pufítcti''ᴵv, meaning deer's ears.

---

[34] Or ’uvḗ·hmúti̦’

Of knobs on stamens and pistil is said: 'Ī́ppan 'unuhyā́·tc 'úkrīvkū̆tì', there is a knob, lit. a little round thing, at the top. If it is broken off and handed to a person one might say yáxa pay 'unuhyā́'ᵃtc, here is a little knob. On other occasions the term 'axvā́'ᵃ, heads, is pressed into service for anther and stigma. Thus it happens that both of the terms used for flower bud (see pp. 55–56) are also applied to anther and stigma.

Pollen is called 'iθrihá·mta'ᵃp, flower dust. It is not called *'iθrihá·xvíθθiṅ, flower scurf, or anything but 'ámta'ᵃp, dust.

The following textlet was volunteered after examining carefully stamens and pistil of a tobacco flower:

'Itrṓ·ppakan pakú:̯k 'uvḗ·hmúti[35] pamuθríha', karu 'itrṓ·ppakan po·xúvahiti po·ve·hcúrō·hiti kumá'ā̆·tcip̓. Kó·vúra po·xuvahínā̆·ti va:̭ ká:̯n 'itcámmahitc 'u'íccipmahiti pamú'a'ᵃn. 'Ā́ʔvári xas po·'ífcúro·ti',[36] 'itrṓ·p pattí:̯m po·'ífcúrō·ti suʔ. Yíθθa[37] 'á·tcip vura po·'í·fcíprivti pa'úhic 'u'í·θrírak va:̭ ká:̯n po·'í·frícuk, 'áxxakan pa'úhic 'u'í·θra suʔ. 'Ā́xxak tū́·ppitcas 'u'únnukūhihatc pamu'ánʔíppaṅitc, kuna vura pa'á·tcip 'í·hyan va:̭ 'u:̭m vura yíttē·patc pamuxvā́'ᵃ. 'Iθrihá'ā·tcip 'uvē·hríccukva pamuxvā́'ᵃ.

The corolla has 5 lobes and 5 sinuses between the lobes. There is a stamen opposite each sinus. They stick off high up, 5 stick off around the sides. And one [the pistil] grows up in the middle, it grows out of the ovary, which has 2 cells. Two little round things [cells] surmount each stamen filament, but the middle one [the pistil] has an undivided head. Anthers and stigma are peeking out of the flower.

The common term for honey is picpicíhʔa'ᵃf, yellow-jacket excrement, the term for the yellow jacket, picpícci', having been extended to apply to the white man yellow jacket, i. e., the honey bee, and the yellow jacket's food is extended to the honey bee's food. Of the honey in a flower, however, an old Indian volunteered merely: Vúra 'u:̭m kitc 'ikpíhaṅ, 'ar u'iftakankṓ·tti', it is just strong tasting, it is sticky. It was stated by the informants that tobacco flowers have honey because they know that other flowers have. In this statement they are correct, although the honey is scant and is secreted at the base of the corolla where access of insects to it is prevented by the slenderness of the tube. 'Ihẽ·rahe·θríha 'ṷ·m suʔ 'upicpicríhʔā·fhiti', tobacco flowers have honey.

---

[35] Or 'uvē·hcúrō·hiti', both mg., it sticks off.

[36] The stamen frees itself from the wall of the corolla approximately halfway up from the base of the corolla.

[37] Not distinguished in name from the stamens.

a'. Pahū́·t 'ukupe·θríhahahiti pe·θríha'.

(PHASES OF FLOWERING)

Of the phases of flowering may be said:
Púva xay vura 'úruha', it has not budded yet.
Yá̯·n vur 'u'úruhiti', it is starting in to have buds on it.
Pamu'úru tu'úttùtū́rìhvà', its buds are bursting to flower.
Tó·θríhaha', or tó·θríha', it is blooming.
Kar uθríhahiti', it is still blooming.
Tó·vrárasur pamuθríha', its flowers are falling off.
'Ā́·pun tó·vrárasuṙ, they are falling to the ground.
Tapúffa̭·t pamuθríha', its flowers are all gone.
To·vrarasuráffiṗ, they have finished falling off already.

k. Pa'úhiċ

(SEED)

'Úhiċ, seed, is applied to all seeds with the exception of (a) the pits (i. e., single large seeds) of fruits (the native fruits having these being perhaps some 10 in number), pits being called 'as, stone; and (b) large edible seeds of the kind classed as nuts and acorns, also borne by perhaps some 10 species of plant, to such nuts the term xuntáppaṅ, which is usually translated as unshelled acorn, being applied.

The cut-off tops of the tobacco plants, containing seed capsules with seeds in them, kept hung up in the living house for sowing in the spring (see pp. 89–91) are always called 'ihẽ·raha'úhiċ, tobacco seeds, or 'ihẽ'raha'uhicíkyav̇, tobacco seeds that they are fixing, although the tops include much more than the seeds.

Pit is called as in English usage 'as, stone. Native pitted fruits and the compounded forms designating their pits may be listed in part as follows:

Pû·n, wild cherry; púnʔas, wild cherry pit.

Púṙaf, a kind of blue-colored berry, also called 'axθáypu'^{u}n, ground-squirrel's wild cherry; puráfʔas, 'axθaypúnʔas.

Fa'^{a}θ, manzanita; fáθʔas.

'Apúnfa'^{a}θ, ground manzanita; 'apunfáθʔas.

Faθʔúruhsa', manzanita sp.; faθʔuruhsá'as.

Pahâ·v, black manzanita; pahávʔas.

In imitation of these and helped along by the English usage so also:

Pí·caṡ, peach; pitcásʔas, peach stone.

'Áprikots, apricot; 'aprikótsʔas, apricot pit.

More than half the varieties of nuts for which the Karuk have names are acorns. Beyond acorns, there are only hazelnuts, chinquapin nuts, and pepper nuts. Xuntáppaṅ is applied to unshelled acorn of all species of oak and to these three other species of nuts. Xúřic is applied to shelled acorn of any oak species, with or without xuntáppaṅ compounded before it, but when applied to shelled nuts which are not acorns the tendency would be to always compound xuntáppaṅ before it: thus, e. g., xunyavxúřic or xunyavxuntapanxúřic, shelled tanoak acorn; but 'aθiθxuntapanxúřic (never 'aθiθxúřic), shelled hazelnut. Passing over the subject of acorn designations, which involves considerable terminology, we list the other species of nuts and their forms with xuntáppaṅ postpounded:

Hazel is distinguished by two sets of designations, one derived from su'ᵘn, hazelnut, the other from 'áθθi'ⁱθ, hazel withe. Thus hazel bush is called either súřip (sur-, nondiminutive prepound form of su'ᵘn, here preserved; -'ip, tree), or 'aθiθʔíppa' ('ippa', tree). *sunxuntáppaṅ is never used, but 'aθiθxuntáppaṅ is common for hazelnut.

Sunyíθθi', chinquapin nut, app. thorny hazelnut (sun-, hazel nut; yíθθi', probably connected with yáθθa', sharp pointed); sunyiθihxuntáppaṅ, chinquapin nut.

Pâ·h, pepper nut; pahxuntáppaṅ, pepper nut. When pepper nuts get old and wilted inside, tó·sú·nha', they are hazel-nutting, they are turning like hazel nuts, is said of them. Hazelnuts are usually dry and partly empty inside, hence the expression.

'Ihē·raha'úhiċ, tobacco seed.

'Úhicha', to go to seed.

Of tobacco seeds is said:

Tű·ppìtcàsìtc pa'úhiċ.[38] 'Ikxánnamkunicitcas pa'úhiċ. Ká·kum pu'ikxáramkunichiruravsahařa, ká·kum kunic 'ámtā̆·pkunicaṡ.

'Uhipihʔíppanitc tu'urúkku'ᵘ va̭ ká̭n po·'úhichḙc suʔ. Xas to·kké·citcasha', pa'uhicpű·vichitcas.[39] Karixas tuváxra', pató·mtup̌. Karixas taxánnahicitc tumā̆txā̆·xvà[40] pa'ássipiťc. Va̭ vura pa'úhic tuθā̆hā̆·sha', patumatnússaha'ᵃk.

The seeds are very small. The seeds are little black ones. Some of them are not so black, some of them are gray.

---

[38] The seeds of *Nicotiana* are very small, few seeds being smaller. they are little developed when shed.

[39] Or pa'uhicpű·viċ, the seed bags, or pa'uhicʔássipiťc, the little seed baskets, or pa'uhícva·ssiťc, the little seed blankets.

[40] Or tumatnusútnuṡ.

At the top of the tobacco stems they swell out round ones [the seed capsules] where the seed are going to be inside. Then they get bigger, the little seed capsules. Then they get dry, when they get ripe. Then after a while the seed capsules burst. Then the seeds scatter all around, when they burst.

There are three expressions for seed capsule:

'Uhícva'^{a}s, seed capsule, lit. seed blanket.[41] Dim. 'Uhícvā·ssiťc.

'Uhicpū́·viċ, seed capsule, lit. seed bag. Dim. 'uhicpū́·vichiťc.[42] 'Upū́·víchitchina·ti patu'úhicha'^{a}k, it has little bags when it goes to seed.

'Uhicʔássipiťc, seed capsule, lit. little seed basket ('ássiṗ, bowl basket).

Of two seed capsules grown together resulting from coalescence of flowers is said: 'Ā́xxak 'uhícva:̭s 'upíktcū·skāhiti', two seed capsules are bunched together.

Pa'uhicpū́·vicitcas suʔ 'axákya:̭n po·'í·θra yiθθukánva pa'úhiċ, hā́·ri kuyráka:̭n po·'í·θra yiθθukánva pa'úhiċ.[42a] Pato·mtupáyā·tcha'^{a}k, kar umátxā·xvūti' pa'uhic suʔ uθáθr·īnnē·ŕak, pa'úhic 'ā́·pun tó·vraŕic.

Patcimikunʔúhθā·mhe·caha'^{a}k, 'íppankam 'úknī·vkūtihatc tinihyā́'^{a}tc, va:̭ takunícvī́·t.cur, karixas va:̭ pa'úhic tí·k^{y}an, tó·yvā·yricuk, karixas takunmútpī·θva'.

Inside the seed capsules the seeds are inside in two different cells, rarely in three different cells.[42a] When they get good and ripe, the seed capsules burst, the seeds fall to the ground.

When they are going to sow them, there is a flat thing on top [of the seed capsule], they pull that off [with the finger], then the seeds spill out onto the hand, then they scatter them.

a′. 'Uxrahʔávaha'

(FRUIT)

Any kind of berry is called 'uxrâ·h, but this word can not be applied to pitted fruits, for which there is no general name, each being called by its own special name. Thus the huckleberry is 'uxrâ·h, but the manzanita berry, with its pit, is to the Indians not a berry.

The diminutive of 'uxrâ·h, 'uxną́hiťc, has taken on the special meaning of strawberry. To express little berry one must say

---

[41] Cp. mahyanávā'^{a}s, paunch or rumen of the deer, lit. stuffed blanket.

[42] Even in talking English a Karuk will say of seed capsules, e. g.: It was just hanging like little sacks all over.

[42a] See List of Illustrations, Pl. 9, exceptional three-valved specimen of *N. bigelovii var. exaltata*.

’uxnáhʔanammahaťc. The compound ’uxrahʔávaha’, lit. berry food, used originally of a class of Indian food (see p. 62), is now used to cover all kinds of White man fruit, as a translation of "fruit." The tobacco having no fruit or berry does not employ the above words in its terminology.

1. Pahū́·t ’ukupa’íkkʸùrūpravahiti’.	GERMINATION
’Ấ·pun ’úvraricrihti pamu’úhiċ. Páyux ’ávahkam tu’ó·ntapícrī·hvà pa’úhiċ. Xas va:̭ taxánnahicitc patupáθri·hkʸaha’ᵃk, karixʸás va:̭ tusaksúru:̭ pa’úhiċ.	Its seeds fall on the ground. The dirt gets over them. Then after a while, when it gets rained on, the seed sprouts.
Hấ·ri pu’í·ftihap kó·vúra pa’úhiċ. Va:̭ kunipítti’: "Hấ·ri ká·kkum ’uxấ·tti pa’úhiċ."	Sometimes all the seeds do not grow up. They say sometimes some of the seeds get rotten.
Tū́·ppitcas pamusaksúru’ᵘ, tcántcā·fkūnìcàṡ, ’íffuni vúra xá:̯s kó:̯samiťcas. Patu’íkkʸùrūpràv va:̭ vura ’íppan pa’úhic ’uknúptī·hvàťc. Xas ’áxxa kitc vura pamuppíṙic papiccī́·tc tu’íkkʸùrūpràv́.	Its sprouts are small, white ones, pretty near the size of a hair. Whenever it is just peeping out, its seed is on top of it. Then they just have 2 leaves, when they first peep out of the ground.
Tcé·mya:̭tc ’u’í·fti patu’íffaha’ᵃk, taxánnahicitc vura tavấ·raṁas.	They grow quickly when they grow, in a little while they are tall ones.

6. Payiθúva kuma’ippa’

(CLASSIFICATION OF PLANTS)

’Ī́ppa’, tree. Also any plant, when the plant name is prepounded, thus ’ihē·raha’íppa’, tobacco plant; mu·tmut’íppa’, buttercup plant.

Píṙic, primarily leaf, foliage, is used of any kind of plant, grass, or bush, with exception of trees. When applied to trees it is understood to refer to their foliage. From its application to verdure is derived píriċkʸūṅic, green.

’Ataturấ·n’nar, or ’atatura·narappíṙic, vine.

’Imkʸá·n’va, greens of any kind.

’Asaxxḗ’m, moss or lichen of many kinds.

Xayvī·c, applied to many kinds of mushroom.

Tobacco is classed as píṙic, although it is called by its specific name, ’ihē·raha’, and piṙic is rarely applied. The compound ’ihē·rahappíṙic means tobacco leaves, or when applied to the plant is suggestive of contempt. Uncompounded ’íppa’ can never be applied to tobacco, but ’ihē·raha’íppa’ is the common word for tobacco plant and is sometimes used for ’uh’íppi’, tobacco stalk.

7. Payiθúva kuma'ávaha'

(CLASSIFICATION OF FOODS)

Food is classed as follows:

'Arara('a)vahế·cip̓, lit. best food, applied to salmon and acorn soup, regarded as the best food for Indians.

Mấ·kam kú·̯k va'ávaha', lit. upslope food, applied to the meat of mammals and birds.

'A·s va'ávaha', lit. water food, applied to all kinds of fish.

'Imkʸanva'ávaha', lit. greens food, applied to greens of all kinds.

Piricʔávaha', lit. brush food, applied to all kinds of pinole.

'Uxrahʔávaha', lit. berry food, applied to all kinds of pitless berries and to White man fruit.

Tobacco is not classed as food. Neither is it classed as 'án'nav, medicine. It is regarded as sui generis in Indian life.

IV. Pahū́·t pakunkupá'ī·fmaθahitihanik pa'ipahahtunvḗ'ᵉtc

(KARUK AGRICULTURE)

1. Vaː̭ vura kítc mit pakunʔúhθā·mhitihat pehḗ·raha'

(THEY SOWED ONLY TOBACCO)

The Karuk were acquainted with all the processes of agriculture. Although they raised only tobacco, they (1) fertilized for it, (2) sowed it, (3) weeded it, (4) harvested, cured, stored and sold it. They did not till it, and their nearest approach to a knowledge of tillage was (1) that weeding was advantageous, and (2) that the breaking of the ground when digging cacomites made tiny cacomites which were in the ground come up better.

For tobacco being the only cultivated plant, see the statements by Gibbs, page 14, and by Chase, page 22.

For early mention by Douglas of the fertilization of tobacco plots of certain Columbia River Indians by burning dead wood, apparently referring to setting fire to brush and logs preparatory to tobacco sowing, see p. 21.

2. Pahū́·t mit pakunkupa'ahíc·hvahitihať	HOW THEY USED TO SET FIRE TO THE BRUSH
Pánuː̭ kuma'árā·ràs 'uː̭mkun mit vura pupiθyúro·ravutihaphať, pumit 'ikyútrī·htìhàphàť, pufā́·t vura mit 'uhθá·mhítihaphàť, vaː̭ vura kitc 'ihḗ·raha'. Vaː̭ mit vura kitc kunkupíttihat pakunʔahícrīhvūtìhat papirícriː̭k yiθθukunê·k, yakúnva 'uː̭m yḗ·pc 'u'í·fti pako·kfā́·ttcaṡ.	Our kind of people never used to plow, they never used to grub up the ground, they never used to sow anything, except tobacco. All that they used to do was to burn the brush at various places, so that some good things will grow up.
Vaː̭ 'uː̭m yḗ·pc 'u'í·fti pappúřiθ, 'irámxiť, kuníppē·ntì 'irámxiť.[1] Karu passúřip, passárip kumá'i'i takunʔá·hkaha'ᵃk, 'axakhárinay [2] xas kuníctū·ktì', vaː̭ 'uː̭m yḗ·pca', saripyḗ·pca', tusak-	That way the huckleberry bushes grow up good, the young huckleberry bushes, they call them 'irámxiť. And the hazel bushes, when they burn them off for hazel sticks, they pick them

---

[1] Any kind of a young berry bush.

[2] They burn the hazel brush in summer and cut the "sticks" the second summer afterwards.

nivháyā·tchà'. Karu papanyúrar va:̭ ká:̯n kunʔáhicri·hvuti', yántci·pkʸam xas kunʔíctu·kti kumapímna·n'ni, 'ahvarákkū·sra',[3] kári papanyúrar kunʔíctū·ktì'.

two years, then they are good, good hazel sticks, they get so hard. And the bear lilies also they burn off, they pick them the next summer, in July; that is the time that they pick the bear lily.

Pe·kravapuhʔíppa káru patakunʔáhkuʼᵘ, yakúnva 'u:̭m yḗ·pc 'u'í·fti pe·krávappu'. Máʔninay yí:̯v kunʔahícrī·hvūtì'.

And the wild rice plants also they burn, so that the wild rice will grow up good. They burn it far up on the mountains.

Hā́·ri xunyé·pri:̭k karu kunʔahícrī·hvuti', xay pirícri:̭k pakunʔíffike:̭c paxuntáppaṅ. Puxútihap kir u'í·nkʸa puxʷítc, kunxuti xáy 'u'í:̯n pa'íppa'.

And sometimes they also burn where the tan oak trees are, lest it be brushy where they pick up acorns. They do not want it to burn too hard, they fear that the oak trees might burn.

Karu hā́·ri va:̭ mit kʸá:̯n kunʔahícrī·hvūtìhàt pi'ḗ'ᵉp, tamyúr mit kunikyā́·ttihať, pátta:̭y takunmáha:̭k 'ā́·puṅ paxuntáppaṅ, xunyḗ·pri'¹k, kunʔahícrī·hvūtìhàt mìt. Vúra 'u:̭m pu'ahicri·htánmā·htīhaṗ. Fā́·t xás vúra kumá'i'i kunʔahícrī·hvuti'.

And sometimes they used to set fire there long ago where they saw lots of acorns on the ground, in a tanbark oak grove, they made roasted unshelled acorns. They do not set the fire for nothing, it is for something that they set the fire for.

Karu paká:̯n pe·hḗ·raha kunʔúhθa·mhe'ᵉc, va:̭ káru kunʔáhicrī·hvūti'. Va:̭ 'u:̭m pavura yā́·kícci'¹p paká:̯n 'ikʸukáttay, va:̭ 'u:̭m ta:̭y 'ámta'ᵃp, pe·kʸukátta:̭y tu'ínkʸáha'ᵃk va:̭ 'u:̭m ta:̭y pa'ámta:̭p 'ā́pun. Va:̭ 'u:̭m yáv 'ā́·pun pa'ámta'ᵃp, 'iθaripʔikyuka'i·nkʸúṙam, va:̭ 'u:̭m 'axváhahar po·'í·nkʸúti'.

And where they are going to sow tobacco, too, they burn it, too. It is the best place if there are lots of logs there, for there are lots of ashes; where lots of logs burned there are lots of ashes. Ashes are good on the ground, where fir logs have burned, where pitchy stuff has burned.

Pimná·ni pakunʔahícrī·hvūtì papirícri'¹k, pe·vaxrahári:̭ kàrì, va:̭ kari payā:̭kpa'ahícri:̭hva, picyávpī·c kari papúvapaθri'. Pa'araramā́·kkāmninay pakunʔahícrī·hvūti'.

It is in summer when they set fire to the brush, at the time when everything is dry, that is the time that is good to set fire, in the fall before it starts in to rain. At different places up back of the people's rancherias they set the fires.

---

[3] They burn the bear lilies in summer and gather the grass stalks the second summer afterwards.

Vúra ’ihḗ·raha kìtc ’úhθā̆·mhītihàṅìk. Pícci:̭p va:̭ ká:̯n takunʔáhic máṙuk, pimnā́·n’ni, pimnā́·ni kʸá:̯n takunʔáhiċ, ’ikkʸúk takunʔáhku’ᵘ. Pukú·sra tṓ·ntīhàp pakunʔáhkō·ttì’. Hárivurava vúra pakunʔáhkō·tì’, pimná·n’ni. Pavura máruk kunifyúkkùtì’, papiccī́:̭tc takúnmà yā̃·k ’ihe·raho· θamhíṙam, payā́·k tákunma, va:̭ ká:̯n takunʔahku:̭ pé·kkʸŭk.

Tobacco was all that one used to sow. First they set fire upslope, in the summertime, in the summertime they set fire there; they set fire to logs. They do not go by the moon when they burn it. They burn it any time, in the summer. When walking around upslope first they see a good place to plant a tobacco garden; when they see a good place, they burn the logs.

Karu va:̭ kari patapasʔápsun pamáruk takunʔívyi·hra’ᵃ, kunʔipítti va:̭ karu vura kumá’i’i pakunʔahícrīhvutihaṅik, pa’ápsun va:̭ kunkupḗ·kkʸárahitihaṅik.

Then too the rattlesnakes go upslope; they say that that also is what they set fire for, to kill snakes that way.

Ká·kum pakuma’íppa va:̭ kari yḗ·pca patamit ’u’í·nkʸaha’ᵃk, va:̭ kari yḗ·pca tò·ppìf. Kuna vura ka·kum pakuma’íppa patu’í·nkʸaha’ᵃk, vúrà tàkô‵·, pukúkku:̭m va:̭ ká:̯n yiθ ’í·ftíhaṙa.[4] Pafáθθi:̭p vura pupí·ftīhàrà yìθ, patu’í·nkʸáha’ᵃk, pataxxára va’íppa va:̭ ’u:̭m yí:̯v yé·pc u’i·fti káṙu. Xunyḗ·p karu puyávhaṙa, patu’í·nkʸáha’ᵃk, va:̭ vura tu’iv pa’íppa’. Patakunʔahícrī·hvùtìhà’ᵃk, kunxúti xáy ’u’î·n pa’íppa’.

Some kinds of trees are better when it is burned off; they come up better ones again. But some kinds of trees when it is burned off disappear, another never comes up again. The manzanita, another one does not come up, when it is burned off. An old tree bears way better, too. And the tan oak is not good when it is burned off, the tree dies. When they are burning, they are careful lest the trees burn.

3. Vura ník mit va:̭ kunʔá·punmutihat pa’úhic u’íffe’ᵉc.

(THEY KNEW THAT SEEDS WILL GROW)

Nu:̭ vúra pakuma’ára·ras vura pufā́·t ’úhic ’ipcárùktīhàphaṅik, xa·t máruk kunifyúkkutihaṅik. Kuna vura va:̭ kunʔá·punmutihanik pa’ára’ᵃr, ho·y vúrava pa’úhic po·kyívìcrīhà’ᵃk, va:̭ vúra ’íkki:̭tc ’u’íffe’ᵉc, kunʔá.punmutihanik vúra va’ᵃ. Kunʔá·punmutihanik vura nik pa’úhic nik vura kunsánpī·θvutihanik pakó·kfā́·ttcas.

Our kind of people never used to pack seed home, I do not care if they had been going around upslope. But the people knew, that if a seed drops any place, it will maybe grow up; they knew that way. They knew that seeds are packed around in various ways.

---

[4] Or pí·ftíhaṙa.

Hā́·ri ’axmáyik vura fátta:̭k tákunma va:̭ vura ttay pátayî·θ, xas suʔ patakunʔū́·pvakuṙi. Yané·kva vúra ’u:̭m tà:̭y sùʔ. Hā́·ri va:̭ ká:̯n vura muppī́·matc tákunma ’akθiptunve·tciváxra’ ’ā́·pun ’iθivθanẽ·nsúṙuk. Fā́·t va:̭ vū́ra va:̭ páva:̭ kupíttihaṅ, man ʔat axrâ·s. Vura fā́·tvava vúra páva:̭ kupíttihaṅ, suʔ ’iθivθanẽ·nsúruk usanpī́·θvūtì’.

A. ’Aʔikrẽ́·npíkva

Pikváhahirak karu vura vo·kúpha·nik ’Axrâ·s, va:̭ kári karu vura vo·kúpha·n’nik, kari kar Ikxaré·yavhaṅik, ’ũ·pva’amáyav ’usáràθθūnàtìhàṅìk, ’usáràθθūnàtihaṅik. ’A’ikrẽ́·n ’u:̭m Ticrá·m ’usā́·nsīprē·nìk pa’ũ·pva’amáy̓av, mútca:̭s ’upíkyē·haṅik. ’Ū́ppē·ntìhànìk pamúttca’ᵃs: “Xáy fa:̭t ’ík ’umma pe·’ámti pananihrṍ·ha, pa’ũ·pva’amáy̓av, xáy fa:̭t ’ik ’ùmmà pe·’á·mti’. Víri va:̭ kumá’i’i pammáruk xàs ’u’á·mtíhaṅik, márùk xàs, ’Axrâ·s. Va:̭ vur u’ifcī́·prīnatihaṅik, pakó·kkáninay ’uvúràyvūtihaṅik, va:̭ vura ká:̯n kitc pa’u·pva’amáyavhiti’, paká:̭n ’uvúrayvutihaṅik.

Karu pátta’ᵃs, ’Iccipicrihamã·m kìtc ’uta·shíti’. Va:̭ vura ka:̯n kitc ’u’íppanhi·ti’, yū́·mvánnihitc ’u:̭m vúra purafátta’ᵃk. Kaʔtimʔī́·nkʸam ’u:̭m vura púffa:̭t ’iθyárùkkīrùkàṁ. Kúna vúra ’u:̭m ’apapásti:̭p kitc po·tá:̭shíti’, ko·kkáninay vura kuma’araramā́·kkam. Karukkúkam ’u:̭m tcavúra yî·v, tcavúra hṍ·y váriva vuṙa, ’Íccipicrihakam kú·kkam kìtc.

Sometimes they see at some place a lot of Indian potatoes, and then they dig in under. Behold there are lots underneath. Sometimes nearby there they see lots of wild oat straw under the ground. It is something that is doing that, maybe a gopher. Something is doing that, is packing it around down under the ground.

(THE STORY ABOUT SUGARLOAF BIRD)

And in the myths Gopher did that same thing; he did it already when he was an Ikxareyav yet, he packed ’ũ·pva’amáy̓av [tubers] around; he packed them around. ’A’ikrẽ’ᵉn brought them in from Scott Valley, he brought some in for his younger brother. He said to his younger brother: “Do not let my wife see you when you are eating the ’ũ·pva’amáy̓av, do not let her see you eating them.” And that is why he used to eat it upslope, upslope then, Gopher. It came up, every place he went; those were the only places where there was ’ũ·pva’amâyav, the places where he went.

And the soaproot, only upslope of Ishipishrihak is there soaproot. That is as far as it goes, there is none just a little downstream [of Ishipishrihak]. On the Katimin side there is none, on the other side of the river. Only on one side of the river there is soaproot, along every place upslope of the rancherias. Upriverward it just runs far, I do not know to where, only on the Ishipishrihak side.

B. 'Iθyarukpihrivpíkva, pahū̆·t 'ukúphā̆·n'nik, káruk 'unŏ́·vaṅik, pa'ắ·pun uvyíhicrīhtihanik pamusarahʔiyútyuť

'Iθyarukpíhri:̭v 'u:̭m vo·xússā̆·n'nìk: "Hŏ́·y 'if páttce:̭tc nip kĕ́·vīcrihe'ᵉc. Tcími va:̭ vura pe·ckĕ́·c kanʔàhò·kkìn. Karuma kunipítti ta:̭y takunífci·p. Pe·kxariya·fáppī·ttca káṙuk. Fắ·t ata xákka:̭n panupkĕ́·vicrihe'ᵉc. Tcími kʸanʔáhu'ᵘ. Tcími kʸanʔáppivan.[5] Káruma na:̭ kár Ikxaré·yav̇." 'Uθíttī·mtì vū̆ṙa, páva:̭ kunipítti', pakŏ́·kaninay tícra·m 'utá·yhiti', viri va:̭ vura kunipítti 'axyaráva patícra:̭m pa'ifáppī·ttcà'.

Ta'íttam va:̭ kitc 'upicvíttunihe:̭n pamuvíkkʸapu'.[6] Sára kitc 'uθá·nnámnihanik pamuvíkkʸapuhak̇, karu pamu'úhra'ᵃm. Karixas po·áhō·n'nìk. Xas vúra vo·'áhō·tì', vura vo·'árīhrā̆·n'nìk. Va:̭ vura kitc uxúti': "Hŏ́·y 'ata panimmʸáhe:̭c patícra·m." Viri kŏ́·kkānìnày vur upŭ́·nvutihanik po·pŭ́·nvaramhina·ti'. Viri kʸŏ́·kkaninay, po·pŭ́·nvutihanik va:̭ vur ukupa'ifcī́·prīnàhìtìhanik paxunyĕ́'ᵉp, pakŏ́·kkaninay pamúsar u'á·mti', pamusarahʔiyútyut pa'ắ·pun 'uvyíhìcrīhtì'.

Tcavura tayí:̭v u'û·m. 'Axmay vura xas 'utvắ·v'nuk, Xé·panʔíppaṅ.[7] Viri pakkáruk 'utrŏ́θvūtì'. Yánava vo·kupítti',[8]

(THE STORY ABOUT ACROSS-WATER WIDOWER, HOW HE WENT UPRIVER DROPPING ACORN BREAD CRUMBS)

Across-water Widower thought: "I do not want to be transformed alone. Let me travel along the river. They say there are many Ikxareyav girls being raised upriver. I wonder whom I am going to be transformed along with. Let me go. Let me look for them. I am an Ikxareyav, too." He had heard said that there were flats scattered all over, and that those flats were full of girls.

He just took down his basketry quiver. He put nothing but acorn bread and his pipe into his basketry quiver. Then he traveled. He was traveling along, he was walking upriver. All he was thinking was: "I wonder where the flats are." He rested everywhere at the people's resting places. Everywhere he rested, Tan Oaks came up from it, wherever he ate his acorn bread, wherever the crumbs of his acorn bread fell on the ground.

Then he was far along. Then all at once, at Xepanippan, he looked over. He looked upriver direction. Behold they were dig-

---

[5] For the Ikxareyav maidens that he has heard of.

[6] From where it was hanging up or tucked in.

[7] Place on the old trail, upslope of Camp Creek. Patcvanayvatcʔahíṙ am, a New Year ceremony fireplace, is downriverward from this place.

[8] Or: va:̭ kunkupítti'. Both s. and the more grammatical dpl. are used in this construction.

’apxantahko·sammúrax pakunʔű·pvana.ti’. Karixás ùxxùs: “Na̭: kár Ikxaré·yav̓. Tcími kʸanimmʸússan̓.” Uxxus: “Karuma va̭: Papanamnihtícra’ᵃm.” Karixas kú̯:k ’u’û·m pakunʔű·pvana·tihir̓ak. Karixas ’á·tcip [9] kú̯:k ’u’û·m, as ká̯:n ’u’û·m. Xas ’ā́·pun ’uθθáric pamuvíkkʸapu’. Karixas uxxus: “Tcimi ’á·tcip kʸanikrī́·crihi’.” Xas xákkarar ’upakávnű·kvānà’ᵃ,[10] pa’ifáppī·ttcà’. Karixás kunpî·p: “Hǽ··, tanuvī́·ha’. Hő·y ’Ikxaré·yav tcakā́·haha tu’aramsī́·p?” Xas yíθθ upî·p: “Hǽ·, tanutcákkaý.” Karixas taxánnahitc karixas uxxus: “Tcimi kʸanʔáhu’ᵘ. Puya ’if takanatcákkaý.” Karixas ’u’áhō·n’nìk. Vúra vo·’áhō·tì’.

Karixás vo·kupítti po·’áhō·tì’, pakő·kkaninay ’upú·nvaramhiti’, viri va̭:k ő·kkānìnày vura ’ukrī́·crīhtì’. Mé·kva pamu’úhra̭:m tu’ḗ·θrīcùk, karixas tuhḗᵉr. Karixas pamu’ámkīnvà kúna tu’ḗ·θrīcùk. Sára pamu’ámkī·nvàhàn̓ìk. Vura vo·kupítti po·’áhō·tì’, va̭: vura kitc ukùpìtti pakő·kkaninay ’upű·nváramhiti kő·kkănìnay vùr uhḗ·rati’. Karu pamussára tù’àv. Va̭: vur ukupítti’, ’ukupa’ifcī́·prínahiti paxunyḗ’ᵉp. Viri po·θivicrī́·hvuti passára po·’á·mtì’, víri va̭: ukupa’ifcī́·prīnàhìtì paxunyḗ’ᵉp, va̭: pakunipítti’, paxunyḗ’ᵉp. Yi·vúra yuruk karivári tta̭:y pa-

ging, all of them with new hats on. Then he thought: “I am an Ikxareyav, too. Let me go and see them.” He thought: “That is the Orleans Flat.” Then he walked over toward where they were digging [roots]. Then he went to the midst of them. Then he got there. Then he laid his basketry quiver on the ground. Then he thought: “Let me sit down in the midst of them.” Then he put his arms around the girls on both sides of him. Then they said: “Ugh, we do not like you. Where did this so nasty Ikxareyav come from?” Then one of them said: “Ugh, we think you are nasty.” Then after a while he thought: “I would better travel. They think I am so nasty.” Then he traveled again. He was traveling.

He was doing that way, traveling; at all the resting places everywhere he would sit down. Then he would always take out his pipe and smoke. And he would take out his lunch, too. It was acorn bread, his lunch. He did that way when he was traveling, all that he did was to smoke at all the resting places. And he would eat his acorn bread. And it was that Tan Oak trees came up. When the bread dropped in little pieces as he ate, Tan Oak trees came up, that is what they say, Tan Oak. There are still lots of Tan Oak trees way downriver. Across-water

---

[9] Of the girls who were strung out standing and sitting as they were engaged in digging roots.

[10] As he sat down between two girls.

xunyḗ’^{e}p. Vura ’u:̭m kā́·rim uxúti po·’áhō̆·tì ’Iθyarukpíhri’^{i}v. Po·’áhō̆·ti’ va:̭ vur uxúti: “Vúra puká:̯ na’ípaho·vicaṙa. Tamit kanatcákka’^{a}t.” Va:̭ múrax vúr uxúti: “Vura puká:̯ na’íp ’ahṓ·vīcàṙà, Papanamnihtícra’^{a}m, panipnū́·ppaha’^{a}k.” Vur utó·xvī.phà’. Va:̭ ’úpā·n’nìk ’Iθyarukpíhri’^{i}v:‘ ‘Panamnihʔasiktávā·nsà vura ’araratcakáyā·nsàhe’^{e}c, payá·sʔár u’í·nnícriha’^{a}k.”[11] Va:̭ kunkú·pha picī́·tc pakunmah, kó·vúra ’úpas kunyuhsúru’^{u},[12] kó·va kuntcákkaý.

Xas ’uθíttī·mtì ’Aθiθuftícra:̭m[13] kárutta:̭y pa’ifáppī·ttcà’. Viri va:̭ ká:̯n po·vā́·ramuti’. “Xā́·tik va:̭ kuna ká:̯n kanatcákkaý.” Tcavura tayí:̯v ’u’û·m. Kúkku:̭m va:̭ ká:̯n vo·kú·pha’, kúkku:̭m va:̭ ká:̯n vo·kú·pha’, ’axmáy vura xas ’utvā́·vnuk̓.[14] Yánava súrukam kunic ’uθrī́·kva patícra’^{a}m. Va:̭ múrax uxxúti’: “Na:̭ kár Ikxaré·yav́.” Kárixas kú:̯k u’û·m. Karixás uxxus: “Káruma táni’û·m Pa’aθiθuftícra’^{a}m.” Yánava vura ’àxyàr pa’ifáppī·ttcà’. Karixás ùxxùs: “Tcimi k^{y}ú:̯k kánʔū̆·m’mì.” Kárixas kú:̯k u’û·m. Yá:̯n yi·mmúsitc ’u’úmmúti’. Táma kó·vúra ’ī́·n kunímm^{y}ū̆·stì’. Yiθθumas upítti’: “Na:̭ ’u:̭m nani’ávanhe’^{e}c.” Xás uxxus: “Na:̭ hínupa kìtc ’Ikxaré·yav́.” [15] Xas

Widower felt bad when he was traveling. As he was traveling along that was all that he was thinking: “I am not going to pass through there. They thought me nasty.” All he was thinking was: “I am not going to pass through Orleans Flat, when I go back downriver.” He was mad. That is what Across-water Widower said: “Orleans women always will be thinking that anyone is nasty, whenever Human comes to live there.” They did that way, spit, they thought he was so nasty.

Then he heard that also at Aθiθufticram there were lots of girls. Then he was heading for that place. “Let’s see if they think I am nasty again.” Then he got far. He did that same way again, did that same way again, all at once looked over. Behold it looked as if there was a flat right under him downslope. He just thought: “I am an Ikxareyav, too.” Then he walked toward there. Then he thought: “I have reached Aθiθufticram.” Behold it was full of girls. He thought: “Let me go over there.” Then he went there. He walked on a little way. They all looked at him. Each said in turn: “He will be my husband.” Then he thought: “Behold I am the only ká̯:n ’ukrî́·c. Yí·mmúsitc vur uθáric pamuvíkkʸapu’. Tcavura kúmatḙ:tc pó·kxáramha’, xás va̭: vura ká̯:n kunikvḗ·crīhvànà’ᵃ. Hű· tcimi vúra po·’ī́·nne’ᵉc. Tcavura xákkarari vura pó·ptúrā·y’và. Páykʸukmas upítti’: “Na̭: pay ’ṓ·k ni’ássive’ᵉc.” [16] Viri vo·kú·pha pakunipθimcúru’ᵘ, pakunʔasícrī·hvànà’ᵃ. Tcavura kúmatḙ:tc [17] hű·t va̭: vura tu’î·n ’Iθyarukpíhri’ⁱv, kunic tó·kúhà’. Nikík tó·xus kiri níkvī·thà’. Va̭: kítc xùs ’u’iruvṓ·ti Panamnihtícra’ᵃm. Va̭: kítc uxxúti’: “Kiri nipvấ·ṙam.” Ka̭:n ’ṷ:m yá̯:n vur usúppā·hītì’. Xas ’úpē·nvana’ᵃ: “Tánipvấ·ṙàm. Na̭: nixxúti na̭: vura nani’ífra̭:m ni’í·pmḗ’ᵉc.” Ta’íttam pamuvíkkʸap upḗ·ttcipre·he’ᵉn, to·pvấ·ṙàm. Viri passáru kú̯:k ’upθíttī·m’mà. Viri pakú̯:k ’upθíttī·m’mà.[18] Va̭: kitc po·xáxànā̆·tì’, pakunʔívunti’. “Na̭: vúra tanipvấ·ṙàm.” Kitc uxxúti’: “Na̭: vúra tanipvấ·ṙam.” Va̭: kitc kunipítti: “’Ī́·, nanu’ávan to·pvấ·ṙam,” pakunʔívunti’.

---

[11] Orleans and Redcap girls had the reputation of being proud, rejecting even rich suitors from other parts.

[12] Just spit saliva out on the ground in disgust, as he sat there between them.

[13] The flat at Doctor Henry’s place at Happy Camp.

[14] As he had done on reaching Orleans Flat.

[15] Referring to his sudden seeming good luck.

Ikxareyav.” Then he sat down there. Beside him he laid down his basketry quiver. Then in the evening, when night came, they all stayed there. He did not know what to do. Then he looked to either side of him. They were saying in turn: “I am going to sleep here.” Then they all lay side by side when they slept. Then in the night Across-water Widower did not know what was the matter with himself, he felt sick. He tried to go to sleep. He just kept thinking of Orleans Flat. He just kept thinking: “I want to go home.” It was nearly getting morning there. Then he told them: “I am going home. I think I will go back to where I was raised.” Then he picked up his basketry quiver, he started home. Then he listened in down slope direction, listened in that direction. They were all crying, crying for him. “I am just going home.” He just thought: “I am just going home.” They were just saying: “Oh, our husband is going home,” as they were crying for him.

Ta’íttam kúkkṷ:m vura vo·’íppaho·he’ᵉn pamitv o·’áho’ᵒt. Kúkkṷ:m vura varíhṷ:m u’íppahu’ᵘ. Vura hű·tva tu’î·n. Vura tó·kkúha’, po·’áhō·tì’.

He went back down by the same road by which he had traveled [upriver]. He returned by the same road. He did not know what was the matter. He was feeling sick as he walked along.

Tcavura yí̯:v tu’í·pma’, yí̯:v tu’í·pma’. Tcavura tcim ’u’í·p-

Then he got far back, he got far back. Then just before he got mḗ·c Panamnihtícra'ᵃm, xas uxxus: "Tcimi 'ṓ·k tanikrī́·crihi', tcimi kʸanihḗ'ᵉn. 'Íckʸi vúra vaː̭ káː̯n ni'íppàhṓ·vìc. Tcími kʸanihḗ'ᵉn." Karixas uhḗ'ᵉr. Xas uxxus: "'Úː̯θ vári vura ni'íppàhṓ·vìc.[19] Xas po·pihḗ·ram̓ar, "Tcimi kʸanʔíppahu'ᵘ. Nani 'ífraː̭m vura ni'í·pmḗ'ᵉc." Viri pamā́·ka pay ukú·pha'.[20] Yánava vúra vaː̭ kunʔū́·pvana·ti'. Viri paxánnahicitc uhyárihiċ. Karuma 'ip uxússa'ᵃt: "Vura 'ícki ni'ípàhṓ·vìc." Viri taxánnahicitc vura kunic tuyúnyū·nhà'. Mu'ávahkam xas kunic pakunʔúvrī·nnàtì', pakunpakúrī·hvùtì', pakunʔū́·pvana·ti'.

---

[16] Gesturing at positions near Across-water Widower. They slept right there in the flowery field.

[17] In the early night, after he lay down.

[18] As he was climbing the hill by Doctor Henry’s place.

Song by the Orleans maidens

'I i i i 'a,
'I· nani'áv́an,
Tó·kpárihrup̓,
'Iθyarukpíhri'ⁱv.

'Uxxus: "Naː̭ vúra nani'ífraː̭m ni'í·pmḗ'ᵉc, naː̭ vura pumā́·ka né·tríppā·tìhè·cáŕà. Táhinupa puná'ī·pmàŕà." Vura tó·xrárati kìtc. "Xā́·tik niparatánmā·hpà'," vaː̭ vura kítc ùxxùs. Karixas 'uparatánmā·hpà'. Pappíric tu'axaytcákkiċ.[21] Tu'úmtcū·nkìv̓.[22] Sā́·mvánnihitc xas

back to Orleans Flat, he thought: "Let me sit down here, let me take a smoke. I am going to walk back through there fast. Let me take a smoke." Then he smoked. Then he thought: "I am going to pass around riverward as I go back." Then as he finished smoking, [he said:] "I would better travel. I am going back to where I was raised." Then he looked upslope back of the flat. Behold they were digging. He stopped and stood there for a little while. He had thought: "I am going to walk fast." For a while it was as if he was crazy. It seemed as if it was on top of him when they mounted in the high parts of the song as they sang [root] digging.

Song by the Orleans maidens

'I i i i 'a,
Oh, my husband,
Is walking downriver,
Across-water Widower.

He thought: "I am going back to where I was raised, I am not going to look upslope back of the flat. I can not get back home." He was just crying. "Let me turn back," was all he thought. Then he turned back. He grasped the brush. He pulled it out. He fell back downslope. Then tupikyív̓ic. Karixás uxxus: “Na:̭ mit vura takanatcákka:̭t ’ő’ᵒk.” Ká:̯n ’u:̭m yú·nnúkamitc po·píkfū·krà’ᵃ, vura tapu’ahő·tihara kuṅic. ’Apsí:̯ karu vura to·mfírahina’ᵃ.

---

[19] Am going to skirt the flat on its outer or riverward side so as to avoid the supercilious girls.

[20] Viri pamā́·k utríppā·ti', looked upslope back of the flat, is omitted, but understood, here.

[21] To keep himself progressing upslope when he felt his sudden weak spell.

[22] He pulled the bushes that he was grasping out by the roots, so strong was the formula of the Orleans girls to make him return to them.

Xas ká:̯n u’í·pma’.[23] Vura va:̭ kunpakúrī·hvūtì pa’ifáppī·tca’. Xás yíθθa pámitva ’ī·n kuntcákka’ᵃt, yí·mmúsitc yá:̯n u’íppàhő·tì’, tamó·kfū·kkīrà’ᵃ. Xas uppî·p: “’Î·, nani’ávan ti’íppaḱ. Káruma mit na:̭ va:̭ nixússa’ᵃt: ‘Xá:̯t hő·y variva ’í’u’ᵘm, va:̭ vura ’íppake’ᵉc.’” Xas ’Iθyarukpíhri:̭v uppî·p: “Tcǽṁ, na:̭ vura ’i:̭m xákka:̭n nupkḗ·vicrihe’ᵉc.” Viri ’u:̭m va:̭ ’Iθyarukpíhri:̭v ’u:̭m vo·kúphā·n’nìk. Xas úpā·n’nìk: “Yá·sʔára hinupa vo·kuphḗ’ᵉc. ’Asiktáva:̭n tutapkű·p paha’ᵃk, ’uxxussḗ·c, ‘táni’ⁱv,’ Yá·sʔáṙa.”

he thought: “They made out I was nasty.” As he was walking up the hill a little downriver [of them], it seemed as if he could not walk. His legs were bothering him, too. Then he went back there. The girls were singing. Then the one who had said that he was nasty, before he had gotten back close yet, put her arms about him. Then she said: “Oh, my husband, you have come back. I thought: ‘I do not care where you go, you will come back.’” Then Across-water Widower said: “All right, we will be transformed together.” That is what Across-water Widower did. Then he said it: “Human will do the same. If he likes a woman, he will think, ‘I am going to die,’ Human will.”

4. Kúna vúra mit puhári ’úhic ’ipcā́·nmútihaphať

(BUT THEY NEVER PACKED SEEDS HOME)

Purafā́·t vúra káru kuma’úhic ’uθá·mhítihaphaṅik, vura ’ihē̃·raha’úhic kitc kunikyā́·ttihaṅik. Purafā́·t vura karu kuma’úhic ’í·nnā́k tá·yhitihaṅik, vur ’ihḗ·raha kìtc, ’ihē̃·raha’úhic vùra kìtc.

’Iθríhar karu vura pu’í·nnā́·k tá·yhítihaṅik. Paxi·ttítcas kitc ’u:̭mkun vura tav[24] kunʔikyā́·ttihaṅik, kunví·ktihanik pe·θríhar ’ā·nmű’ᵘk, ’aksanváhiťc, kar ’axpahé·kníkiṅatc, karu tivʔaxnukuxnúkkuhiťc, xas va:̭ yúppin

And they never sowed any kind of seeds, they operated only with the tobacco seeds. And they never had any kind of seeds stored in the houses, only the tobacco, the tobacco seeds.

And they had no flowers in the houses either. Only the children used to make a vizor, weaving the flowers with string, shooting stars, and white lilies, and bluebells, and they put it around their foreheads. Flowers also the girls

---

[23] The formula of the girls was too much for him. He turned and walked back to the Orleans girls.

[24] The stems of the flowers are twined with a single twining of string, just as the feather vizor used in the flower dance is made.

takunpú·hkiṅ. Pe·θríhar káru kunpaθra·mvútī·hvà [25] paye·ripáxvŭ·hsà', 'iθasúppa:̭ kunpaθra·mvútī·hvà', karu ká·kkum 'u:̭mkun kuntávti·hva yúppiṅ. Pu'impú·tctíhara 'iθasúpa'ᵃ. Takunpitcakúva'ᵃn, paye·ripáxvŭ·hsa'.

5. Pahŭ·t pakunkupíttihanik xá:̮s vura kunic 'ixáyxʸă·ytihaphaṅik

Va:̭ vura kitc pumitkupíttihaphať, pumit 'ikxáyxʸă·ytihaphať, va:̭ takunpî·p: Va:̭ vura pa'amtápyu:̭x nik yav.

Kuna va:̭ vura ni kunʔá·punmutihaṅik, pamukunvő·hmŭ'ᵘk [25a] va:̭ ká:̮n ta:̭y 'u'í·fti', paká:̮n hitíha:̭n kunʔŭ·pvutiha:̭k patayî·θ, va:̭ ká:̮n yá·ntcip ta:̭y 'u'í·fti', paká:̮n kunʔű·pvutiha'ᵃk. Va:̭ kunippítti' pakunʔŭ·pvutiha:̭k patayî·θ, va:̭ yá·ntci:̭p kúkku:̭m tà·y 'u'í·fti'. Ta·y tŭ·ppitcas [26] 'u'í·fti suʔ, va:̭ muppĭ·matcitc patayî·θ.

Va:̭ vura ni kunʔá·punmutihani kʸáṙu, va:̭ 'u:̭m yav pappíric 'ávahkam kuniθyúruθθunatiha'ᵃk, patakunpúhθā·mpimaraha'ᵃk.[27]

Va:̭ vura ni kʸáru kunʔá·punmutihaṅik, va:̭ 'u:̭m yav pappíric kunvítrī·ptiha'ᵃk. 'Ā́ffe·r takunvítriṗ, va:̭'u:̭m pukúkku:̭m pí·ftíhaṙa, páva:̭ kunínnī'ctiha'ᵃk, páyu:̭x 'uxʷé·ttcítchiti'.

wore as their hair-club wrapping, wearing them as wrapping all day, and some of them wore a vizor on the forehead. It did not get wilted all day. They felt so proud, those girls.

(PRACTICES BORDERING ON A KNOWLEDGE OF TILLAGE)

The only thing that they did not do was to work the ground. They thought the ashy earth is good enough.

But they knew indeed that where they dig cacomites all the time, with their digging sticks [25a] many of them grow up, the following year many grow up where they dig them. They claim that by digging Indian potatoes, more grow up the next year again. There are tiny ones growing under the ground, close to the Indian potatoes.

They also knew that it was good to drag a bush around on top after sowing.

And they also knew that it is good to pull out the weeds. Root and all they pull them out, so they will not grow up again, and by doing this the ground is made softer.

---

[25] These clubs come from above the ear at each side of the head and are worn on the front of the shoulders.

[25a] For illustration of vő'ᵒh, digging sticks, see Pl. 11, *a*.

[26] These tiny "potatoes" are called by the special name xavinʔáfri'ⁱ.

[27] See p. 9.

6. Va:̭ vura kitc pakunmáharatihaṅik Pe·kxaré·yavsa'

Kó·vúra va:̭ kunkupíttihaṅik, pahū́·t Pe·kxaréyav kunkupíttihaṅik, va:̭ kunkupítti', xas páva:̭ pakunʔá·mtihanik Pe·kxaré·yav́, víri va:̭ kitc pakunʔá·mti'. Va:̭ kiníppē·raṅik: "Vé·k pây kʸu'á·mtìhè'ᵉc." Pa·kxaré·yav 'á·ma kunʔá·mtihaṅik, xú:̯n kunpáttatihaṅik, 'á·ma xákka:̭n xû·n. Karu pufítcʔi:̭c kunʔá·mtihaṅik.[28] Va:̭ vura pakunfúhī·ctihaṅik, Pe·kxaré·yav 'axakyā́·nitc vura kunʔíppamtihaṅik, va:̭ vura kitc pakunkupíttihaṅik. Pa'apxantī́·tc pakunivyíhukaṅik, xas va:̭ kuníppā·n'nik: "Kê·mic pakunʔámti', ke·mica'ávaha', 'iθivθanē·ntaniha'ávaha'." 'Ā́tcíphan vura va'árā·ràs va:̭ kitc papiccī́·tc kunʔávanik pa'apxantī·tcʔávaha'. Viri pakunvíctar vura kunvíctaṙ, purá:̯n kunippḗ·r: "Vúra 'u:̭m 'amáẏav." Xas takunpî·p: "Níkʸat vúra 'u:̭m pu'í·mtíhaṙa, na:̭ táni'av, passáṙa. Xas va:̭ kó·vúra papihnī́·ttcītcàs karu paké·vnī·kkitcas xára xas kunʔávaṅik. Nu:̭ ta'ifutctī́·mitcas páva:̭ nu'á·punmuti páva:̭ Pe·kxaré·yav pakunkupíttihaṅik, va:̭ pakunʔá·mtihaṅik, pámitva va:̭ kiníppē·ntihat pananútā·t 'ī'¹n. Víri va:̭ vúra nu:̭ káru va:̭ tapukinʔá·mtihaṙa, pámitva kiníppè·ṙat: "Ve· ku'á·mtihe'ᵉc." Hū́·thē·c pananu'íffuθ va'íffapuhsa'.

(JUST FOLLOWING THE IKXAREYAVS)

All did the same, the way that the Ikxareyavs used to do. And what the Ikxareyavs ate, that was all that they ate. They told them: "Ye must eat this kind." The Ikxareyavs ate salmon, they spooned acorn soup, salmon along with acorn soup. And they ate deer meat. And they claimed that the Ikxareyavs had two meals a day, and they also did only that way. When the whites all came, then they said: "They eat poison, poison food, world-come-to-an-end-food." The middle-aged people were the first to eat the white man food. When they liked it, they liked it. They told each other: "It tastes good." They said: "He never died, I am going to eat it, that bread." But the old men and old women did not eat it till way late. We are the last ones that know how the Ikxareyavs used to do, how they used to eat, the way our mothers told us. And even we do not eat any more what they told us to eat. And what will they who are raised after us do?

---

[28] In the New Year's ceremony there is little mention of deer meat in the ritual, but many observances regarding salmon and acorn soup.

7. Pahū́·t kunkupamáhahanik pehḗ·raha'

(ORIGIN OF TOBACCO)

Vúra vaː̭ Pe·kxaré·yav kuníppă·n'nìk. Vaː̭ vura pappíric kunipcamkírē̆·n'nìk, kó·vura vaː̭ faː̭t pappíŕic, pananuppíŕic. Kó·vúra vaː̭ pappíric kuníppā̆·nìk 'ánnavhe'ᵉc. Víri vaː̭ pakuníppa·n'nik: "Vaː̭ Payá·sʔára kunʔinakkírīttìhè'ᵉc."

Xas vaː̭ pe·hḗ·raha', yíθθa Pe·kxaré·yav 'astíː̯p 'upippátcicrihanik sah'ihḗ·raha'. "Kúna vúra Yá·sʔára púva 'ihē̆·rā̆tihe·caŕa, pasah'ihḗraha'." Xas kúkkuː̭m yíθθ 'upipátcicrihanik tapasʔihḗ·raha'. "Yá·sʔára páy 'uː̭m vúra vaː̭ pay 'uhḗ·rā̆tìhè'ᵉc, pe·hē̆·rahayḗ·pca' Yá·sʔára 'uː̭m vaː̭ pay 'u'uhθa·mhítihe'ᵉc, pamuhḗ·raha'. Yá·sʔara mummā́·kkam 'u'ū́hθā̆·mhītìhe'ᵉc, pamuhḗ·raha'. Yakún vaː̭ 'uː̭m 'ikpíhanhe'ᵉc. Yá·sʔára 'uː̭m 'u'uhθā̆·mhītìhèː̭c pamuhḗ·raha'. Yakún vaː̭ Tú·ycip 'upákkìhtīhèː̭c pamuhḗ·raha'." Vaː̭ kuníppa·n'nik Pe·kxaré·yav́. Yakún ká·kkum Tú·ycip kunpárihicrihańik, Pe·kxaré·yav́.

Víri vaː̭ kumá'i'i pe·hé·raha' kunʔúhθā̆·mhétì', yakún 'uː̭mkun Pe·kxaré·yav kunpippátcicrihańik, Pe·hḗ·raha'.

The Ikxareyavs said it. They left the plants, all the plants, our plants. They said the plants will all be medicine. Then they said: "Human will live on them."

Then tobacco, one Ikxareyav threw the downslope tobacco down by the river bank. "But Human is not going to smoke it, that downslope tobacco."

Then again, he threw down another kind, real tobacco. "Human will smoke this, the good tobacco. Human will sow this, his own tobacco. Human will sow it back of his place, his own tobacco. Behold it will be strong. Human will sow his tobacco. Behold he will be feeding his tobacco to Mountains." They said it, the Ikxareyavs. Behold, some of them became mountains, the Ikxareyavs did.

So this is why they sow smoking tobacco, behold the Ikxareyavs threw it down, the smoking tobacco.

8. Paká̯ːn kuma'ā́·pun vaː̭ mi tákunxus vaː̭ ká̯ːn panu'úhθā̆·mhe'ᵉc

(THE KIND OF PLACE CHOSEN FOR PLANTING TOBACCO UPSLOPE)

Pé·kkʸúka'ínkʸúram vaː̭ yé·pcé·cip 'u'í·fti. Ticnámnihitc 'uː̭m vúra pu'uhθá·mhítihaṕ. Máruk 'ipútriː̭k xas pakunúhθā̆·mhìtì'.

Where logs have been burned the best ones grow. They never sow it in an open place. Upslope under the trees is where they sow it.

Xunyé.pri:̭k 'ipútri:̭k takunʔúhhθā̆·mhà'. Pu'ippahasúrukhā̆ṙa, 'ipahapī́·m vū̆ra, pe·mtcaxah ʔúk·yᵛā̆ti', vá:̭ ká·n pakunʔúhθā̆·mhìtì'. Piríceri:̭k 'u:̭m vura pu'uhθá·mhítihap̓. Pe·kkʸuka'ínkʸúram va:̭ ká:̯n payḗ·pc 'u'í·fti, 'aʔ vár u'í·fti' tírihca pamuppíric víri va:̭ pe·hḗ·raha'.

Where the tanbark oaks are, near the foot of a ridge, where there are dead trees. Not under the trees, but near the trees, where the sunshine hits them, that's the place that they plant it. They don't plant it in a brushy place. Where the log has been burned, there the best ones grow, grow tall, the tobacco has wide leaves.

9. Pakuma'ára:̭r pehḗ·raha 'u'úhθā̆.mhitihaṅik

(WHO SOWED)

Vura pukó·vúra pa'ára:̭r 'uhθá·mhitihap pehḗ·raha'. Vúra tcī̆·mitc 'u:̭mkun pa'uhθá·mhitihansa'. Payíθθakan kuma'iθívθā̆·nnā̆·n vura tcī̆·mitc vura 'u:̭mkun pa'uhθá·mhitihansa'. Pa'í·nnā̆́·k pa'aʔvarihʔávansa va:̭ pa'úhθá·mhítihan pehḗ·raha'. Vura pe·hḗ·raha takunʔúhθa·mharaha'ᵃk, vura 'u:̭m po·kara'é·θī̆·htīhàp̓, mahʔí·tnihatc vura patuvā̆́·ṙam, 'avíppux̓, pu 'akára vura 'á·púnmutihaṙa. Vura 'u:̭m kó·vúra yiθθukkánva pakunʔúhθa·mhina·ti pá'a'ᵃr. Páy kʸu káru 'u:̭m vura yíθθuk mu'úhθa'ᵃm. Vúra pu'áxxak yíttca:̭tc 'uhθá·mhítihap̓. Máruk pamukunpakkuhíṙam, pamukunmáṙuk, va· ká:̯n pakunʔúhθā̆·mhiti pe·hḗ·raha'. Pamukúnʔu'ᵘp, pamukunʔiθívθā̆·nnē̆'ᵉn, va:̭ ká:̯n pakunʔúhθa·mhiti', vúra 'u:̭m puyíθθuk uhθá·mhítihap peθʔára:̭nʔiθivθā̆·nnē̆'ᵉn.

Not all the men [of a rancheria] plant tobacco. A few only are planters. From a single rancheria only a few plant. It is the head of a family that is the tobacco planter. When they go out to plant tobacco, they never tell anybody; in the early morning they go without breakfast, nobody knows. All the Indians have different places where they plant. Each person has a different place. They do not plant as two partners together. Upslope, at their own acorn place, upslope of their own places, there is where they plant tobacco. That's their own, that's their land, that's the place they plant, they do not plant in other people's ground.

10. Puyíttcakanitc hitíha:̭n 'uhθá·mhítihaphaṅik

(THEY DO NOT SOW AT ONE PLACE ALL THE TIME)

Pú va:̭ ká:̯n hitíha:̭n 'uhθá·mhítihap̓, hā̆́·ri yiθukánva kunpúhθā̆·mpùtì', yiθukánva kunpikyā̆́·tti pa'uhθamhíṙam.

They do not sow at the same place all the time, sometimes they sow at a different place, they make a garden elsewhere.

11. Hā́·ri 'umúkʔī·fk^{y}ar pakunʔúhθā·mhitihaṅik

Karu hā́·ri mit vúra 'ivʔī́·hk^{y}am kunʔúhθā·mhìtìhàt́. 'Ivpī́·m'matc, 'ikmahátcra̭m pī́.-matc mit k^{y}ár ù'í·ftíhat́. Tapā́·npay nakicnakic[29] ʔī·n mìt kuntàyvárattihat́, kári mìt kunkṓ·hat pa'ī́·hk^{y}am kunʔúhθā·mti'. Mi takunpî·p: "Xáy k^{y}uxáptcákkic pe·hḗ·raha'."

(SOMETIMES THEY USED TO SOW NEAR THE HOUSES)

And sometimes they used to plant outside the living house. Near the living house, near the sweathouse too it used to come up. But later on the hogs used to spoil them, and they then quit planting it outside. They used to say: "Do not step on the tobacco."

12. Kakumni̭k va̭ ká̯n 'uhθa·mhíràmhā́ṅik

(SOME OF THE PLACES WHERE THEY USED TO SOW)

The locating and mapping of the tobacco plots belongs to the subject of Karuk placenames rather than here. A number of them can still be located, together with something in regard to the former owners. Some of them are identical with acorn gathering places. (See below.)

A specimen of the kind of information still obtainable along this line follows, telling of two plots in the vicinity of Orleans.

The tobacco plot upslope of Grant Hillman's place, across the river from the lower part of Orleans, where the tobacco still comes up annually of its own accord (see pl. 10), was until some 20 years ago sown by and belonged to 'Asṓ·so'^{o} (Whitey), and Vakiráy̓av, his younger brother, both of Káttìphī́ṙàk rancheria (site of Mrs. Nellie Ruben's present home, just upriver from Hillman's). These men were Katiphira'árā·ṙàs.

The plot at the site of Mrs. Phoebe Maddux's house at 'Asaθukinʔávahkam, near Big Rock, on the south side of the river just above the Orleans bridge, and some 150 feet upslope, where tobacco also still comes up, was sown by and belonged to 'Uhrî·v, alias 'Imkíya'^{a}k (Old Muggins) and Maʔyê·c (Rudnick), his son-in-law, of Tcī́·n'natc, the large rancheria at the foot of the hill there. They were Tcinatcʔárā·ràs.

'Ā́psu'^{u}n, Old Snake, a resident of Ishipishrihak, had his tobacco plot at the big tanbark oak flat called Na·mkíṙik, upslope of the deer lick that lies upslope of Ishipishrihak. The garden was among and partly under the acorn trees. Garden and grove belonged to him; other people gathered acorns there, but it was necessary to notify him before doing so. 'Ā́psu'^{u}n even had a sweathouse at Na·mkíṙik, which he used when camping there.

---

[29] Or nakic.

13. Tá·yhánik vura pehḗ·raha 'iknivnampī́·m'matc pehē·raha-piftanmáhapu tá·yhánik vura 'arári'¹k.

OCCURRENCE OF VOLUNTEER TOBACCO ABOUT THE HOUSES

Ta:̭y mit vur u'ifpī́·θvū̆tìhàt 'ikrivramʔí·kʸaḿ, pehḗ·raha', kuna vura púva:̭ mit 'ihrú'vtíhapha', pa'ū̆·múkitc vehḗ·raha', papíffapuhsa'.

Much used to be coming up every place about the houses, the tobacco did, but they never used that, the tobacco near the houses, the volunteer stalks.

14. 'Ikmahatcnampī́·matc karu vura 'upí·ftihanik 'iftanmáhapuhsahańik

VOLUNTEER TOBACCO BY THE SWEATHOUSES

'Ikmahatcrampī́·matc hā́·r u'í·fti', karu hā́·r ikmahátcra:̭m 'ávahkam. Paká:̯n tu'íffaha:̭k pī́·m'matc va:̭ 'u:̭m vura kunʔā́·tcitchiti', kunxuti yḗ·pca', θúkkinkʸunic puxxʷítc pamússa'ᵃn, va:̭ 'u:̭m ká:̯n 'ikxaramkúnic páyu'ᵘx, 'ikmahatcrampī́m'matc, va:̭ 'u:̭m vura kuníctū̆·ktì'.

Sometimes it grows by the sweathouse and sometimes on top of the sweathouse. When it grows around there, they like it, they think they are good ones, its leaves are very green there on the black dirt, by the sweathouse.

15. 'Ahtú·y kʸaru vur upí·ftihanik papíffapu'

(VOLUNTEER TOBACCO ON THE RUBBISH PILE)

'Ahtú·y[30] mit kʸaru vura ta:̭y 'u'í·ftihat́. Va:̭ ká:̯n pa'ámta:̭p karu kuniyvé·crī̆·hvuti'. Vura 'u:̭m puyávhaŕa, puva:̭ 'ihḗ·ratihap̓ takuniptáy'va, 'áhupmū̆·kunʔákkō̆·ttì'. Puxútihap kiri va:̭ nuhḗ'ᵉr, kunʔá·yti', pu'á·púnmutihap vura hṓ·yva pa'úhic 'u'aramsī́·prī̆vtì'.

Much grew also on the rubbish piles. They throw the ashes there, too. It is dirty; they do not smoke it; they spoil it, they hit it with a stick. They did not want to smoke it; they were afraid of it, they did not know where the seeds came from.

16. 'Axviθinníhak karu vura 'u'í·ftíhanik hā́·ŕi

(TOBACCO SOMETIMES IN THE GRAVEYARDS ALSO)

'Axviθinníhak tápa:̭n hā́·r u'í·fti'.[31] Nu:̭ vúra puva:̭kinxúti-

It even grows in the graveyard sometimes, too. We do not want hara kir u'if 'axviθθinníhak 'ihḗ·raha'. Nu:̭ púva nanúyā́·hahaṙa,[32] pa'axviθθinníhak 'u'íffaha'ᵃk. 'Ā́hùpmū́·k takunitvítci·p [33] pa va:̭ ká:̯n tu'íffaha'ᵃk. Va:̭ kuníppē·nti kḗ·mic, ke·mica'ihḗ·raha', puyahare·hḗ·raha'. Tákunpi·p kḗ·mic pa'axviθinníhak 'u'í·ftíha'ᵃk pe·hḗ·raha'. Va:̭ vura 'u:̭m pu'ihḗ·ratihap̓. Si:̭t 'ī́·n kú:̯ kunsánmṓ·ttì pa'úhic kunxúti'. 'U:̭mkun vura pu'axviθinníhak vúrà·yvútìhàp̓. Paxviθinihʔū́·mukitc takunʔū́.maha'ᵃk va:̭ tápa:̭n kari takunpá·tvar sáruk 'ickʸḗ'ᵉc.

---

[30] The 'ahtû·y, rubbish pile, was usually just downslope, riverward of the living house, a large constituent of it was ashes. It was also the family excrementory.

[31] For association of the tobacco plant with graves compare: "Tobacco plant grew from grave of old woman who had stolen

tobacco to be growing in the graveyard. That is not right for us when it grows in the graveyard. They knock it off with a stick if it grows there. They say it is poison, that it is poisonous tobacco, that it is dead person's tobacco. They say it is poison, when tobacco grows in the graveyard. They never smoke it. They think that mice packed the seed there. People never go around a grave. If they go near the grave they, indeed, then have to bathe down in the river.

17. Hā́·ri vura máru kunikyā́·ttihanik papíffapu'

(VOLUNTEER TOBACCO SOMETIMES PICKED UPSLOPE)

Paxuntápan 'u'íffiktiha:̭k naníhkʸū·smìt̓, va:̭ ká:̯n hā́·r ihḗ·ra mit 'ústū·ktihàt̓, pahó·yva tó·mmáha'ᵃk, mit 'usá·nmṓ·ttīhat pamukrívra'ᵃm. Mit 'usuváxrā·htīhàt̓.

Pehe·rahapíffapu pe·krivrampī́·m 'u'í·ftiha'ᵃk, va:̭ 'u:̭m vura pu'ikyā́·ttihap̓.

When my deceased mother used to pick up acorns, sometimes she would pick some tobacco, any place she would see it, she used to bring it home. She used to dry it.

The volunteer tobacco growing about the rancheria they do not pick.

18. Paká:̯n mi takunʔúhθā·mhitihiṙak, va:̭ ká:̯n 'upíftánmā·hti kari.

(VOLUNTEER TOBACCO STILL COMES UP AT FORMER PLANTING PLOTS)

Payḗ·m vura va:̭ ká:̯n kar u'í·fti', pataxaravḗ·tta ká:̯n kunʔúhθā·mhitihaṅik, xá:̯t káru vura kuyrakitaharahárinay vé·ttak mit kunkṓ·hat paká:̯n kunʔúhθā·mhiti'.

It nowadays still grows up there at the former planting plots, even though it has been 30 years since they quit planting it there.

Hâ-âk's blood,'' Russell, Frank, the Pima Indians, Twenty-sixth Ann. Rept. Bur. Amer. Ethn., Washington, 1908, p. 248. "It is believed that an enemy's death may be caused by giving him tobacco from plants growing on a grave.'' Goddard, Life and Culture of the Hupa, Univ. of Cal. Pubs. on Arch. and Ethn., vol. 1, 1903, p. 37.

[32] Or Púva yā́·hahaṙa, that is not right.

[33] Or takunʔákku'ᵘ.

Páva:̭ ká:̯n tu'í·nváha'ᵃk, pámitva 'ihẽ·raha'uhθamhiramhaṅik, va:̭ karu vura kumatḗ·citc kitc upí·tfi kʸâ·n, xá:̯t va:̭ ká:̯n 'ú'ī.nvà'. Pa'úhic 'ata vura pu'í·nkʸútihaṙa. 'Ata vúra 'iθivθanẽ·nsúruk 'ukríttuv̇, kuθ[34] papu'í·nkútihaṙa. 'Uppí·fti kʸá:̯n kúkku:̭m vúra pataxxára vḗ·ttak paká:̯n kunʔúhθā·mhìtìhàṅìk.

And when it burns over at the former planting plots, it just grows up all the more again too, even though it burns over. It must be the seeds do not burn. I guess they are under the ground, and that is why they do not burn. It comes up again itself there where they used to plant.

---

[34] Or kumá'i'i.

V. Pahū́·t pakupa'úhθā·mhahitihaṅik, karu pakunkupe·ctúkkahitihanik pehḗ·raha'

(HOW THEY USED TO SOW AND HARVEST TOBACCO)

1. Pa'ṓ·k 'iθivθanḗ·nʔa·tcip vakusrahíθvuý

(THE KARUK CALENDAR)

The Karuk háriṅay, or year, had 13 moons. Va: 'iθahárinay 'itráhyar karu kuyrákkū·sra', in one year there are 13 moons. Ten moons, beginning with the moon in which the sun starts to come back, December, have numerical names, although descriptive names tend to replace or to be coupled with several of these. Sometimes both numerical and descriptive name is mentioned in referring to double-named months. Thus 'Itáhàrāhàṅ, Karuk Va('irá)kkū·sra'; 'Itáhàrāháṅ, 'Irákkū·srà'; 'Itaharahánkū·sra', Karuk Va('irá)kkū·srà'; or 'Itaharahánkū·srà', 'Irákkū·srà', for designating August. The remaining 3 moons, September, October, and November, have no numerical names and are said to begin the year, preceding the sequence of the 10 numbered moons. September is named from the downriver new year ceremonies at Katimin and Orleans. October is unique in having an unanalyzable name. November is the acorn-gathering moon. Possibly the cumbersomeness of forming numerical names beyond 10 accounts for the failure to number all 13 moons, a task which the language apparently starts but would be unable to practically finish. *'Itráhyar karu Yíθθā·haṅ, eleventh moon, would for example be so awkward that it would never be applied.

Nanuhárinay tu'û·m, our [new] year has arrived, and similar expressions, are used of the starting of the new year ceremonies. Ideas of refixing the world for another year permeate these ceremonies. Mourning restrictions of various kinds practiced during the old year are discontinued and world and year are restarted. The new year of the upriver Karuk starts a moon earlier than that of the downriver Karuk, as a result of the Clear Creek new year ceremony starting 10 days before the disappearance of the August moon, and the Katimin and Orleans new year ceremonies, which are simultaneous with each other, start 10 days before the disappearance of the September moon. The Karuk year begins therefore in each of the two divisions of the tribe at a point in a lunation, whereas the Karuk month starts with the sighting of the new moon.

Therefore both the downriver Karuk and our Gregorian calendar start with nonnumerically named moons and have numerically named ones at the end. And the -haṅ suffix of Karuk numerals to form moon names is as anomalous as the -bris of our Latin Septembris, etc.

The downriver Karuk moon names follow. To change these to the upriver Karuk nomenclature, the 2 terms given in the list for September are to be applied to August, and September is to have its descriptive term changed to Yū́·m Va('irá)kkū·srà', mg. somewhat downriver (new year ceremony) moon (to distinguish from *Yúruk Vákkū·srà', which would mean the Requa to Weitspec section moon).

The Karuk are still somewhat bewildered in their attempts to couple their lunar months with the artificial months of the Gregorian calendar. Most of their month names now have standard English equivalences, but occasionally they hesitate. There is also a tendency to replace most of the month names by the English names when talking Karuk while the most obviously descriptive ones, such as Karuk Vákkū·srà', are retained. Before the spring salmon ceremony of Amekyaram was discontinued, Mrs. Nelson informed the Indians for several years by her Whiteman calendar the dates of March 1st and April 1st, which were substituted for the appearances of the new moons of 'Itrṓ·ppahaṅ and 'Ikrívkiha'ᵃn, respectively.

1. (*a*) 'Ṓ·k Va('irá)kkū·srà', mg. here moon (of the 'írahiv́, new year ceremony), so called because the Katimin and Orleans new year ceremonies began 10 days before this moon disappears, and lasted 15 or 20 days. (*b*) Nanu('irá)kkū·srà', mg. our moon (of the 'írahiv́, new year ceremony). "September."

2. (*a*) Nā́·ssḗ'ᵉp, no mg. (*b*) Ná·sé·pkʸū·srà', adding -kū·srà', moon. "October."

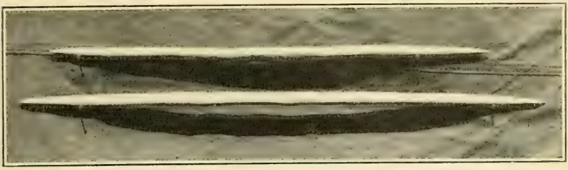
3. (*a*) Pakuhákkū·srà', mg. acorn-gathering moon. They stayed out formerly about a month gathering acorns. (*b*) Pā́·kkuhiv́, acorn-gathering time, is sometimes used synonymous with the name of the moon. "November."

4. (*a*) Yíθθā·haṅ, mg. first moon. (*b*) Yiθa·hánkū·srà', adding -kū·srà', moon. (*c*) Kusrahkḗ'ᵉm, mg. bad moon, called because of its stormy weather. (*d*) Kusrahké·mkū·sra', adding -kū·srà', moon. "December." This is the month in which the sun enters for 5 days inside the "kusrî·v." In this month men run about at night when the moon is not shining, bathe, pronounce Kitaxríhaṙ formulas, and thus obtain luck and strength.

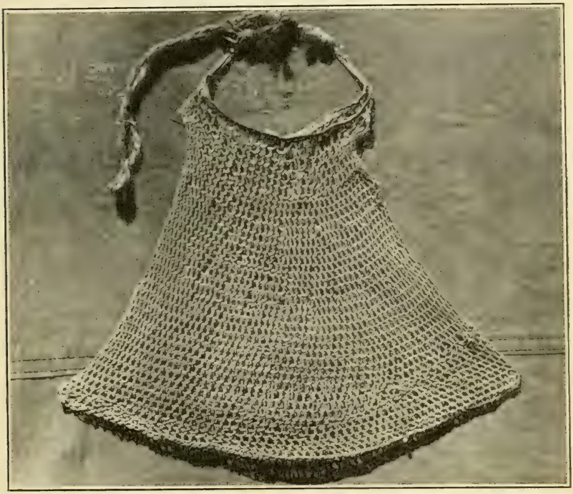
5. (*a*) 'Ā́xxakhaṅ, mg. second moon. (*b*) 'Axakhánkū·srà', adding -kūsrà', moon. "January."

6. (*a*) Kuyrá·khaṅ, mg. third moon. (*b*) Kuyrakhánkū·srà', adding -kū·sra', moon. Also loosely identified with "January."

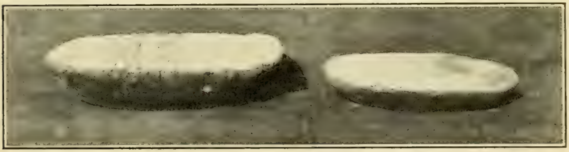
7. (*a*) Pi·θváhaṅ, mg. fourth moon. (*b*) Piθvahánkū·srà', adding -kū·sra', moon. Tcanimansupá·hákkā'ᵃm, Chinaman big day, for-



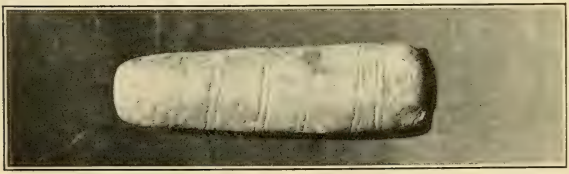
a. Digging sticks



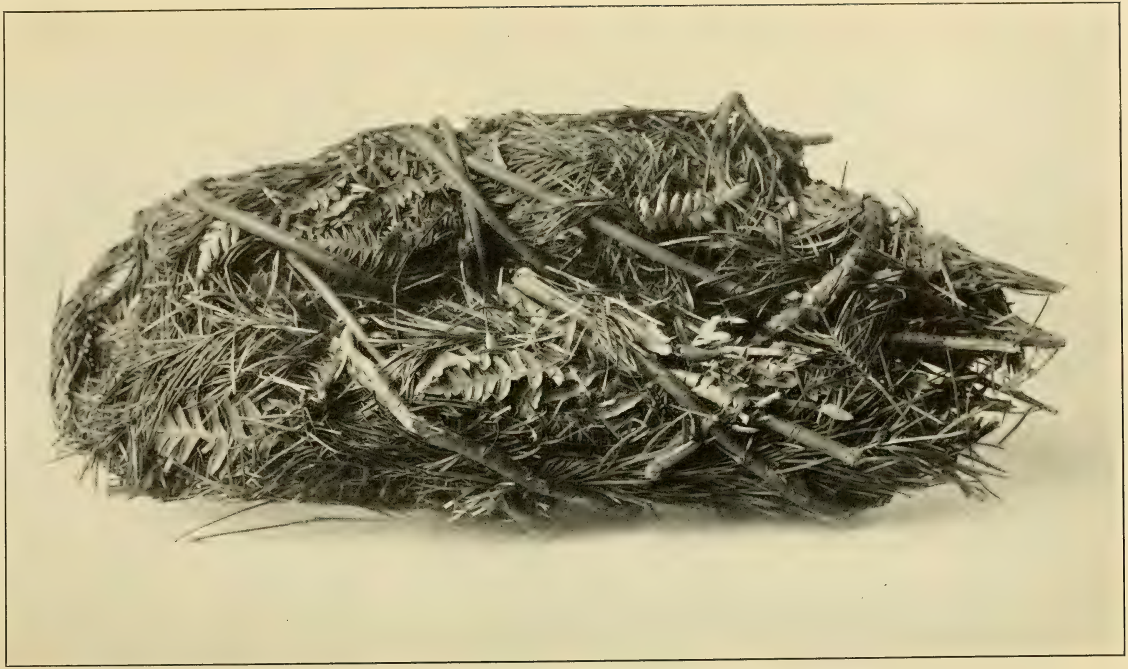
b. Woven bag in which picked tobacco is carried home



c. Disk seats



d. Stem-tobacco pestle



Bundle of Picked Tobacco Leaves Tied in Douglas Fir Twigs and then in Bracken Leaves, Preparatory to Carrying Home merly cocelebrated by some of the Karuk at Orleans and other Chinese contact places, falls in this moon. "February."

8. (*a*) 'Itrő·ppāhàn̉, mg. fifth moon. (*b*) 'Itrõ·pahánkū·sra', adding -kū·sra'. "March."

9. (*a*) 'Ikrívkiha'^{a}n, mg. sixth moon. (*b*) 'Ikrivkihá·nkū·srà', adding -kū·sra', moon. (*c*) 'Ame·kyã·rámkū·srà', mg. Amekyaram moon, so called because the spring salmon ceremony of Amekyaram begins at the new moon of this month. (*d*) 'Iruravahívk^{y}ū·srà', mg. moon of the 'írùrăvàhìv̉, spring salmon ceremony. "April."

10. (*a*) Xakinívkiha'^{a}n, mg. seventh moon. (*b*) Xakinivkihá·nkū·srà', adding -kū·srà', moon. "May."

11. (*a*) Kuyrakinívkiha'^{a}n, mg. eighth moon. (*b*) Kuyrakinivkihá·nkū·srà', adding -kū·srà', moon. "June."

12. (*a*) 'Itrõ·patícā·mnīhàn̉, mg. ninth moon. (*b*) 'Itrõ·patica·mnihá·nkū·srà', adding -kū·srà', moon. (*c*) 'Ahvarákkū·srà', mg. moon of the 'áhavărahiv̉, special name of the jump dance held at Amekyaram starting at new moon of this month and lasting 10 days. "July."

13. (*a*) 'Itáhàrăhàn̉, mg. tenth moon. (*b*) 'Itaharahánkū·srà', adding -kū·srà', moon. (*c*) Karuk Va('irá)kkū·srà', mg. upriver moon (of the 'írahiv̉, new year ceremony), so called because the Clear Creek new year ceremony begins 10 days before this moon disappears, and lasts either 15 or 20 days. (*d*) 'Irákkū·srà', mg. new year ceremony moon, used when it is understood which one is designated.

2. Pakumákū·sra pakunʔúhθā·mhiti karu pakumákū·sra pakunʔíctū·kti'

Xáttìkrūpmà pakunʔúhθa·mhiti pe·hḗ·raha', 'Itrő·ppahan pakunʔúθra·mhiti', kunxuti kiri va:̭ mū̋·k 'u'á·sha paxatikrupmapáθri', kiri tce·tc 'u'ú·nnúprav kunxuti'. Vura va:̭ ká:̭n 'uvarárī·hva taθuvíkk^{y}ak̉, pa'úhić, 'axmay ik vúra tapurafátta'^{a}k, hínupa takunʔúhθā·mhè'^{e}n.[1] Papinictunvḗ·ttas tu'ifcī́·p, va:̭ kári pakunʔúhθā·mhiti'. Va:̭ kari pakunʔúhθā·mhiti pe·kmahátcra:̭m tàha:̭k pafatavé·nna'^{a}n, 'ikriripanʔikmahátcra'^{a}m.

(SEASONAL INFORMATION AS TO SOWING AND HARVESTING)

It is in the springtime that they sow the tobacco, it is in March when they sow it; they want the spring showers to wet it, they want it to come up quick. They are hanging there on the rack, the seeds, then all at once they get no more; it is that they have planted them. When the little weeds are coming up is when they plant it. They plant it when the fatavennan is in the sweathouse, in the Amekyaram sweathouse.

---

[1] Or takunʔúhθā·mhahe'^{e}n.

Patakunʔúhθā̆·mha'ᵃk, vúra 'u:̭m tcé·tc 'u'í·fti', 'itaharasúppa:̭ va:̭ kari vura tu'íkkʸùrū̆pràv̓.

When they sow it, it comes up quickly; in 10 days it grows, pricks up.

Pámitva passárip nústū̆·ktihať, 'Ikrivkiha:̭n patcim usírē̆·caha:̭k pakkú·sra', mit nummá·htihat pe·hḗ·raha' tu'if, va:̭ kari mit panumá·htihať, passárip nústū̆·ktìhà'ᵃk.

When we used to gather hazel sticks, at the end of April, we saw the tobacco already growing; that was the time we saw it, when we were picking hazel sticks.

'Icvit kʸô· ta'áʔ 'Ahvarákkū̆·srà to·sī́·ntihaťc.

It is halfway grown at the end of July.

Va:̭ ká:̯n vura hṓ·yva Karuk Vákkū̆·srà papiccī́·tc kuníctū̆·kti pehē̆·rahássa'ᵃn, kunikfiθsúro·ti', 'áffivkʸam kunʔarávū̆·kti'. Kunxúti xay 'uváxra pamússa'ᵃn. Pakári kari θúkkìnkū̆nìc pamúss'ᵃn, va:̭ kari pakunictu·kti', va:̭ 'u:̭m 'ikpíhanhe:̭c pehḗ·raha'. Pakáruk Vákkū̆·sra va:̭ kari vura tó·θríha' karu va:̭ kári tayḗ·pca pamuppír̓ic.

Sometime about August they first pick the tobacco leaves, they pick them downward,[2] they start in at the base of the plant. They are afraid the leaves will get dry. When it is green yet, they pick it, so the tobacco will be strong. By August it is already blooming and it is already well leaved out.

Xas takunpikrū́·nti', kunpimusánkō̆·tti', xas va:̭ kúkku:̭m ik vura takunpíctuk̓. Pavúra hū́·tva kô· kari yḗ·pcaha:̭k pamússa'ᵃn, vura va:̭ kunʔictukánkō̆·tti'.

Then they wait again; they keep looking at it, then they pick it again. As long as the leaves are good yet, they keep going to pick it.

Xas takunpikrū́·nti xā̃·t ik 'ukké·citcasaha pehē̆·rahássa:̭n 'íppankam̓, va:̭ 'u:̭m payḗ·pca 'íppankam 'u:̭m paxváhaharas pehē̆·rahássa'ᵃn. Xas 'ṓ·k Vakkū̆·sra va:̭ kári kʸukku:̭m takunpíctuk̓. Karixas vura patakunkṓ·ha' pavura tó·mtúpfip̓, tó·mvay̓, 'ṓ·k Vákkū̆·sra va:̭ kári takunkṓ·ha'.

Then they wait again until the tobacco leaves on top get bigger, those are the good ones; the tobacco leaves on top are pitchy. Then in September they pick it again. That is when they finish, when it is all ripe, yellow; in September they finish.

Xas pí·nmar xas takuníkyav pa'úhic̓. Kari vura 'akkā́·y vúrava tó·kyav̓, hā́·ri vura pukó·vura 'ictúkfī̆·ptihap̓, tapúfa·t kari

Then after the new year ceremony they gather the seeds. That is when anybody picks it, sometimes they [the owners] do payḗ·pca’. Payḗ·pca kó·vúra takunikyā́·ffip.

---

[2] I. e., they pull them off from the stem in downward direction as they pick them.

Xas Na·ssḗ·p ’icá·ppī́·ttitc va:̭ kari vura hitíha:̭n ’upáθrī·hti’. Va:̭ kari mupícci:̭p takunpikya·rúffip pehḗ·raha’, pa’uhíppi kʸáru vura, káru vura pa’úhiċ.

3. Pahū́·t kunkupa’úhθā̆·mhiti’

Pehḗ·raha takunʔúhθā̆·mha’ᵃk, va:̭ ká:̭n takunsá·nma pa’uhicʔíppa’. Va:̭ vura ti·kmú:̭k kunʔákkā̆·tì’, pa’uhicʔíppa’. Kárixas kunkitnusutnússuti’,[2a] patakunʔúhθā̆·mha’ᵃk, takunmútpī·θva pa’amtápnihiťc.

4. ’Ihẽ·raha’úhθā̆·mhaŕ

Pe·hḗ·raha pakunʔúhθā̆·mhìtì víri va:̭ kunvé·nafípkʸō·ti pa’úhiċ, takunpî·p: “Hú·kka hìnùpà ’ì:̭m, ’Ŏ́·k ’Iθivθanẽ·n’à·tcìp Ve·kxaré·yav́. ’I:̭m va:̭ pay mihḗ·raha ’úhθā̆·mhā̆ràhàṅìk. Víri na:̭’ī́·n nu’á·pùnmùtì’.” ‘Viri páy nanu’ávahkam ’i’ifrúppànè:̭c pe·’íffaha’ᵃk,’ ’i:̭m vé·ppā̆·n’nìk. ‘Yá·s ’ára va:̭ pày ’u’úhθā̆·mhā̆ràtìhè’ᵉc, ta’ī́·n ná’ā̆·pū̆nmàhà’ᵃk,’”[3]

5. Pahū́·t pakunkupé·vrárakkurihmaθahiti pa’úhiċ

Patakunipmútpī·θvamaraha:̭k pa’úhiċ, xas piric[4] takunʔáppiv́, xas va:̭ ’ávahkam takuniθyúruθθun pappíŕic, va:̭ ’u:̭m pa’úhic yúxsúruk ’uvráràkkū̆rihe’ᵉc.

not pick it all off, there are no more good ones then. The good ones they pick all off.

Then when the October moon first starts in, it always rains. Before that they are through with the tobacco, the stems, too, and the seeds, too.

(SOWING)

When they sow the tobacco, they carry the seed stalks to the place. They carry them in their hands, the seed stalks. Then they break them open, when they sow, they scatter them over the ashy place.

(TOBACCO SOWING FORMULA)

When they plant tobacco they talk to the seed, saying: “Where art thou, Ikxareyav of the Middle of the World. Thou wast wont to sow thy tobacco. I know about thee. ‘Growing mayst thou grow to the sky,’ thou saidest it. ‘Human will sow with these words, if he knows about me.’”

(HARROWING THE TOBACCO SEED IN)

After they scatter the seeds, then they hunt a bush, then they drag the bush around over it, so that the seeds will go in under the ground. Or they merely sweep

---

[2a] For further detail on breaking the covering off the seed capsules when sowing, see p. 60.

[3] Imkʸanvan used this formula recently when planting string beans. “‘Growing mayst thou grow to the sky,’ thou saidest it.” They grew so high that Imkʸanvan could hardly reach to the top.

[4] Any kind of bush is used, the first loose one they see.

Karu hā̆·ri 'ávahkam takuntáttuycur kitc píricmū̆'ᵘk. 'Ā̆·pun takuntatuytáttuy pa'ípa ká̯:n kun'úhθā̆·mhàť. Xé·tcítcnihiťc, 'amtápnihiťc, pamitva ká̯:n 'íkkʸú kunʔáhko·'t.

on top of it with brush. They sweep over where they have sown. It is soft ground, it is ashes, where they burned the logs.

6. Pahū̆·t kunkupavitríppahiti'

Xas va̭: vura kunpimusánkōtti tcé·myátcva'. Kunvítrī·ptì payíθ kumáppiṙic, xay vo·'ífcaṙ. Vúra pu'ikxáyxā̆·ytīhàṗ, kunvítrī·ptì vúra kìtc.

Va̭: 'ṷ:m ká̯:n pútta̭:y 'í·ftíhara papinictunvḗ'ᵉtc, paká̯:n pé·kkʸú kunʔáhkō̆·ttihaṅik. Va· vura kitc pakatássiṗ,[5] xá̯:t karu vura hū̆·tva kô· kunʔáhku'ᵘ, va̭: vura 'u'í·fti pakatássiṗ.

(WEEDING)

They go and see it often. They thin out the other weeds, lest they grow up with it. They do not hoe it, they just weed it out.

The little weeds do not come up much where they have burned. Only bracken comes up. I do not care how much they burn it off, the bracken is growing there.

7. Pahū̆·t 'ukupa'íffahiti'

Hā̆·ri puyáv kupayʔíffàhìtìhaṙa. Pakunic 'iváxra pe·hē̃·raha'íppa', kari tákunpî·p: "Pu·yé·pcahe·cara pe·hḗ·raha', sárip kʸùnìc tu'ifxanahsī̆·pnīṅàtc." [6] Pakupatákkā̆·msà tu'íffaha'ᵃk, va̭: pakunxúti yḗ·pca', tcé·mya̭:tc 'útī·khīnà·tì'.[7] Xas kunipítti': "Va̭: pehḗ·raha yḗ·pcahe'ᵉc. Kunic 'aptíkkʸàrāh'èᵉc, tá̭:yhḙ́:c pamússa'ᵃn. Va̭: pe·hḗ·raha yḗ·pcahe'ᵉc," kunipítti', patákùnmā̆hà̭:k kupatákkā̆·msa'.

(HOW IT GROWS)

Sometimes it does not grow good. When the tobacco plant is kind of dry looking, they say: "It is not going to be good, it is going to be coming up slender like hazel sticks." It is when they have big [large diametered] stalks, that they think that they are good ones [good plants], that they will soon be branchy. Then they say: "They will be good tobacco plants. They will be branchy, they will have many leaves. They will be good tobacco plants," they say when they see the fat stalks.

---

[5] The kind of fern used for wiping off eels.

[6] An old expression.

[7] They like to see the tobacco growing branchy, for it indicates that it will have many leaves. But when gathering hazel sticks for basketry they do not want the hazel to be branchy: Passárip 'ṷ:m va̭: pataptí·kkʸàrā̆sha'ᵃk, tapúvè·ctū̆·ktihàṗ, the hazel sticks, when they get branchy, they no longer pick.

8. Pahū́·t ’ī́·n kunpí·kkʸárati há·ri ’aθí·kmū́’ᵘk

Hā́·ri và:̭ tákunpî·p: “’Aθik ʔī́·n takunpī́·kkʸar nanihḗ.raha’, tupímxánkúrihva’.” Tupímxʸaŕ, tupimxʸankúrihva pananihḗ·raha’, ’aθikʔī́·n takunpī́·kkʸaŕ, ’u:̭m vura va:̭ tapupí·frúpravaŕa, tu’i vúŕa.

(TOBACCO SOMETIMES KILLED BY THE COLD)

Sometimes they say: “The cold killed my tobacco, it is wilted down.” It is touched by the frost or cold, it is burned to the ground, the cold killed it. It will never come up again, it just dies down.

9. Pahū́·t kunkupé·ctúkkahiti pamússa’ᵃn

’Ā́ffi vari papícci:̭p ’u’ī́·fti pappíric tírihca’, Kunímmyū̆·stì vura pakári kunictúkke’ᵉc.[8] Pató·mtup ’afív’ávahkam pappíric, xas pícci:̭p va:̭ kári takunictuǩ. Takunímmʸū̆·sti vuŕa. Karuk vákkū̆·srà va:̭ kári papiccī́·tc kuníctū̆·kti’. ’Afivʔávahkam va:̭ kuníctū̆·ktì’ papirictírihca’, pe·hē̆·rahássa’ᵃn. ’Afivʔávahkam takunictúksúru’ᵘ, takunikfiθúnnī·hvà’. ’Ī́ppan ’u:̭m vura pu’áffictihap̓. Po·kké·citcasha’ᵃk xas i kunictúkke’ᵉc.

Xas kunikrū́·nti xā́·t i kʸúkku·m ké·citcas pappíŕic. Xasi kʸúkku:̭m kunpictúkke’ᵉc, pe·hē̆·rahássa’ᵃn. Vura hā́·ri vúrava pato·kké·cítcasha pamússa’ᵃn, ’aʔ kunictúkkurā̆·ti’. Xas kúkku:̭m ’ṓ·k Vákkū̆·srà’, patcimupaθríhē̆·càhȁ’ᵃk, patcimupicyavpī́·críhē̆·càha’ᵃk, va:̭ kári kó·vúra takuníkyav̓, paúhic kʸáru vuŕa. Kuynakyā́·nnitc vura kunpíctū̆·kti’, hā́·ri vura ’axakyā́·nnitc kunpíctū̆·kti’. Patupáθrī·kkʸā̆hà’ᵃk va· kari tapu’amayā́·haŕa, tapu’ikpī́·hanhaŕa.

(PICKING THE LEAVES)

The broad leaves come out first near the base [of the stalk]. They watch it as to when they are going to pick the leaves off. When the leaves get ripe above the base of the stem, then they pick for the first time. They watch it. It is about August when they pick it the first time. From above the base they pick the broad leaves, the tobacco leaves. From the base of the stalk they pick them off. They never touch the top. When they [the leaves of the top] are bigger then they will pick them.

Then they wait until the leaves come out big again. Then they will pick them again, the tobacco leaves. They pick the leaves from time to time as they get big, they pick them, proceeding upward. Then again in September, when it is going to rain, when the fall of the year is going to come, then they pick [lit. fix] it all, and the seeds too. Three times it is they pick it, or sometimes they pick it twice. When it rains on it, it does not taste good any

---

[8] The old expression for going to pick tobacco is, e. g.: ’Ihē̆·rah íp ustúkkaŕat, he has gone to pick tobacco.

’ŏ̄·k Vákkū̆·sra tó·sī̆·ntihatc va:̭ kari kunxúti kiri nupíkya:̭r kó·vúr̓a.

10. Pahū̆·t pakunkupeyxʸŏ̄·rarivahiti pehē̆·rahasanictúkkapu’

Patcimi kunkíccape·caha:̭k pehē̆·rahássa’ᵃn, katássi:̭p[9] takunʔáppiv̓, ’ā̆·pun va:̭ takuniyé·crī̆·hva’, xas ’ávahkam takunpanápku’ᵘ, pakatassipʔávahkam̓, pehē̆rahássa’ᵃn, kúyrā̆·kkàn hā̆·r̓i, ’aʔ takunpanápsi:̭p pássa’ᵃn. Yá vúra takunkupapanáprā̆·mnī̆hvà’. Xas katássi:̭p ’ávahkam takunʔi·xʸŏ̄·rā̆r̓ìv. Karixas takunkíccap̓, ’á·nmū̆’ᵘk, vura fā̆’ᵘt vúrava mū̆·k takunkíccap̓. Yá vúra takuníkyav̓. Kunxúti xày ’uváxra’. ’U’íxútcxū̆·tctì pakunʔafíccē̆·nnā̆tì patuvaxráha’ᵃk. Karixas θuxrí·vak[10] takunθá·nnàm’ni, hā̆·ri ’axakíccap̓. ’Axakíccap̓ kitc vur uyā̆·hiti paθúxri’ⁱv.

Hā̆·ri táhpu:̭s ’ávahkam takunkíccappararʼiv, katasipʔávahkam̓, kunxúti xay ’úmput̓c. Θuxrí·va kuníckʸúruhti, hā̆·ri kunʔí·θvùtì’.[12] Xas θuxrí·va kícap̓ takunʔúrurā̆·mnī̆hvà’. Payvē̆·m[13] ’u:̭m

more, it is not strong. By the end of September they try to get through with everything.

(WRAPPING UP PICKED LEAVES)

When they are going to tie the tobacco leaves up, they hunt some Bracken. They spread it on the ground. Then they stack the tobacco leaves on top of it, on top of the Bracken, in may be 3 piles; they stack them high, they stack them up in there good. Then they wrap Bracken around them outside. Then they tie it up, with twine, or with anything they tie it up. They fix it good. They do not want it to get dry. It gets broken up when handled if it gets dry. Then they put it in the network sack,[10] sometimes two bundles.[11] Two bundles is about all that a network sack will hold.

Sometimes they tie Douglas Fir needles outside, outside the Bracken [leaves], they are afraid it might get wilted.[12] They carry it (the net bag of tobacco) in their hands or on their back. They vúra θuxrivpū́·vicak takunmáhyà·nnàtì [14] pakíccap̓.

---

[9] Bracken, *Pteris aquilina* L. var. *lanuginosa* (Bory) Hook. They spread Bracken leaves on the ground, stack tobacco leaves on them side by side, then wrap the stacks with Bracken leaves, then tie the bundle by wrapping iris twine or other tying material about it. Such a bundle is sometimes 6 inches high and as long and wide as the leaves make it.

[10] For illustration of θuxri’ⁱv, network sack, see Pl. 11, *b*.

[11] The term for bundle is kíccap̓. ’Iθakíccap pehē̆·rahássa’ᵃn, one bundle of tobacco leaves.

[12] For bundle of tobacco tied with both Bracken and Douglas Fir, see Pl. 12. The dimensions of this bundle are 14″ long, 6½″ wide, 4½″ high.

[13] Or payváhe:̭m.

11. Pahū́·t pa’uhíppi kunkupe·ctúkkahiti’

Pukaru vura va:̭ kitc ’ikyā́·tiha pamússa’^{a}n, vura pa’uhíppi k^{y}áru vura kunikyā́·tti hā́·ṙi, patuvaxráha·k pa’uhíppi’.

’Ā́ʔvánnihitc vura patakunikpaksúru’^{u}· yuhírimmū́’^{u}k. Va:̭ ’u:̭m kári mit vura símsi:̭m takuníhru·vtihat̓ pámitva na:̭ nimm^{y}áhat̓. ’Ipcū́·nkinatcas vura takunikpákpak̓. Xas kunkíccapvuti pa’uhíppi k^{y}áru vúṙa, ’á·nmú’^{u}k, fā́·t vúra va:̭ mū́·k takunpíccap̓. Takunsuváxra’, ’ī́·nnā́·k takunsuváxra’. Takuníkyav kó·vúra patapicyavpī́·criha’^{a}k pamu’íppa káru vura takuníkyav́, víri va:̭ pa’uhíppi’. Va:̭ hṓ·y vura va:̭ takunsuváxra yṓ·ram ’aʔ pa’uhíppi’, ’aʔ takunʔaká·tā·kù’^{u}.

12. Pahū́·t pa’úhic kunkupe·ctúkkahiti’

Xas patu’úhicha’^{a}k, vura pu’ipcinvárìhvū̀tihap pa’úhic pakunikyā́·v̇ic. ’Ipánsúnnukitc takunikpáksúru’^{u}. Kari ’asxayā́·tc vura pakunikyā́·tti’, kunʔá·pùnmùti ’i·nnā́·k xas ik ’uvaxráhe’^{e}c. Puxxár ikrū́·ntihap̓, kunxuti xáy ’úhrup pa’úhiċ. ’Ī́ppanvari pakunikpaksúrō·ti’, va:̭ vura kitc kuníppē·nti ’úhiċ, pehē·raha’úhiċ, hā́·ri vura va:̭ kuníppē·nti pehē·raha’uhicíkyav́.[15]

put the bundle(s) in the network sack. Nowadays they put the bundle(s) in a gunny sack.

(PICKING THE STEMS)

The leaves are not all that they pick, the tobacco stems, too, they pick sometimes, when the stems are already dry. They cut them [the stems] off a little up from the ground [some 6 inches up], with a flint knife. They were using an iron knife in my time. They cut them into short pieces. And they tie the tobacco stems into bundles, with twine, or with anything. They dry them, they dry them in the living house. They tend to it all in the fall, to the stalks too they tend, called the ’uhíppi’. They dry them anywheres above the yṓ·ṙam, the tobacco stems, they pile them there above.

(PICKING THE SEEDS)

And when it goes to seed, they do not forget to "fix" some seed. They cut them off pretty near the top. They pick them still green, they know they will dry in the living house. They do not wait too long, they are afraid the seeds will fall. The cut-off tops they just call seeds, tobacco seeds, or they call them "tobacco seeds that they are fixing."

---

[14] Or takunmáhyan.

[16] See p. 58.

Táffirā̆pumū̆·k takunkíccap va:̭ 'u:̭m pa'úhiċ, pu'á·pun 'ivraricríhē̆·càr̓à. Tcī̆·mítcmahitc[16] takunkíccap̓, va:̭ vura kunkupasuvaxráhahe'ᵉc.

They wrap them [the stems with seeds on them] up in a buckskin so the seeds will not drop off. In small bunches they tie them up, they always dry it that way.

Xas takunípcā̆·nsìp pa'úhiċ, 'ī̆·nnā̆·k xas takunsuváxra', yō̆·ram takunvárárī̆·hvà', yō̆·ṙam, hā̆·ri kʸaru vura 'áxxaki:̭tc pakíccap̓, karu hā̆·ri vura kumattē̆·cit̓c. Taθuvíkkʸak takuntákkarar̓i, saruk u'ipanhū̆·nníhva', puxxʷítc 'uváxrā̆·ti va:̭ ká:̯n pa'úhiċ, 'umyē̆·hiti kʸar̓u. Kunippítti va:̭ 'u:̭m 'ikpíhanhe'ᵉc, pehē̆·raha', pa'ahirámti:̭m 'iθé·cyav tutákkararivaha'ᵃk, vura u:̭m 'ikpíhanhe:̭c pehē̆·raha pakunʔúhθā̆·mhà'ᵃk. Sáruk 'u'uhichū̆·nnīhva pakunsuváxrā̆·hti'.

Then they take the seeds home, they dry them in the house, they hang them up in the yō̆·ṙam, sometimes a couple of bundles, sometimes more. They hang them on the rack, top down, the seeds get awfully dry there, and sooty too. They say it will be strong, that tobacco, when it hangs by the fireplace all winter, that the tobacco will be strong when they plant it. The seed is turned downward when they are drying it.

Takunvupaksúru:̭ pamu'íppaṅ, pehe·raha'ipaha'íppaṅ, pakunxá·yhe:̭c pa'úhiċ. Tcimítcmahitc vúra patakunkíccap̓, táffìrāpùhàk̓. 'ī̆·nnā̆·k yō̆·ram kunvarárī̆·hvū̆tì', 'iθé·cya:̭ vúra va:̭ ká:̯n 'uvarárī̆·hvà'.

They cut off the tops, the tobacco plant tops, when they are going to save the seed. They tie them up in buckskin in small bundles, with Indian string. They hang it up in the living house, in the yō̆·ram. It hangs there all winter.

Va:̭ ká:̯n vúra takunvárárī̆·hvà. Patcimikunúhθā̆·mhè·càhȁ'ᵃk, kárixas vura takunpáffiċ, xás takunipcarúnnī̆·hvà'. Va:̭ vúra ká:̯n 'utá·yhī̆tì'. Kárixas vura takunpáffic patcimikunúhθā̆·mhè·càhȁ'ᵃk.

They hang them there. When they are ready to sow it, then they touch it, then they take them down. They are kept there. When they are about to plant they take it down.

12. Pahū̆·t pa'ararakā̆·nnīmitcas kunkupítti hā̆·ri kunípcī̆·tvuti pehē̆·raha'

(POOR PEOPLE STEALING TOBACCO)

Hā̆·ri vura pakkā̆·nnīmìtcàs pa'ára:̭r va:̭ ká:̯n takunpictúkta'ᵃn, pa'ū̆·ppā̆ràs takunkō̆·ha'ᵃk. Pa'uhíppi kʸáru takuníkyav̇, hā̆·ṙi,

Sometimes the poor people pick it over again, when the owners have finished with it. They "fix" the stems, too, sometimes, the poor pakkā́·nnimitcas pa’ára’^{a}r. ’Ū́·ríhā·nsa’, kúnic takunsí·tva’. Tákunxus: “Xáy ’u’á·sha’, tī́· vúra na̭: kánsī·tvì’.” Va̭: vura karu hā́·ri kunsí·tvùtì’, takunʔḗ·ttcur tatnakararī́·mvak̓, fā́·t vúrava takunʔḗ·ttcur patakunmáha’^{a}k, fā́·t vúrava kum ahavick^{y}á·n’va.

---

[16] Lit. a little at a time.

people do. They are lazy ones, they just like to steal it. They think: “It might get wet, I might as well steal it.” And sometimes, too, they steal; they take off of a trap, take anything if they see it, any kind of game animal.

VI. Pahű·t kunkupé·kyấ·hiti pehế·raha patakunpíctū̆·kmaraha’ᵃk

1. Pahű·t pakunkupasuvaxráhahiti pehē̃·rahássa’ᵃn

Patákunʔí·pmaha’ᵃk, ’ikmahátcra:̭m vura takuníθva’ᵃ. Ká:̭n xas takunsuváxra maʔtí̄·m’mitc.

Takunpíppuṙ. Xas takunsuváxra’. ’Ī́·vhárak takunθímpī·θva’. Pa’i·vhartíriha’ᵃk, kuyrá:̭k ’u’áhō·hìtì takunθímpī·θva’, karu pa’í·vhartcū̃·yyítcha’ᵃk, ’áxxa kítc vúr ’u’áhō·hìtì’.

Karu hấ·ri pattá:̭yha’ᵃk, ’ī́·nnấ·k vura takunpávar ’imvaramtíṙi, tá·nnípraṽ. ’Imváravak suʔ takunθímpī·θva’, ta:̭y vúr u’áhō·hìtì ’imváravak sùʔ.

Pa’í·vhar pakunsu·vaxra·hkíritti’, ’ikmahátcra:̭m kunsarávrā·θvùtì’, ’ī́·kkʸam vur utấ·yhītì pa’í·vhaṙ. Va:̭ ’u:̭m puká:̭n pusuváxrahtihap pamukunʔé·níθváṙak.[1]

Hấ·ri vura pu’í·vharak suváxrā·htīhaṗ, hấ·ri vura ’imváravak karu vura pusuvárā̆·htīhaṗ. ’Asapataprı́hak vúra kunsuváxrā̆·hti’, patcī́·mmítcha’ᵃk.

Kuynaksúppāhitc vura pakunsuváxrā̆·htì’. Tamé·kuváxra’. Va:̭ vura ká:̭n kuníphī·kkīrìhtì’,

(HOW THEY CURE TOBACCO AFTER PICKING IT)

(CURING TOBACCO LEAVES)

When they reach home, they pack them into the sweathouse on their backs. Then they dry them there in the maʔtí̄·m’mitc.

They untie them. Then they dry them. They spread them on a board. If the board is broad, they spread it in three rows, but if the board is narrow, in two rows.

And sometimes when there are lots [of the leaves], they get from the living house a wide openwork plate basket, a tá·nnípraṽ. They spread them on the plate, many rows on the plate [in concentric circles].[2]

The boards that they dry them on they pack into the sweathouse, there are always some boards outside. They do not dry them on their sleeping boards.

Sometimes they do not dry it on any board or openwork plate basket. They dry it on the rock pavement [of the sweathouse], if there is little [of it].

It is three days that they are drying them. Then they get dry. They are sweating them-va:̭ kumá’i’i pattcé:̭tc ’uváxrā·hhtì’.

---

[1] Or pamukunʔiθvánkiṙak.

[2] ’Ikravapu’ī·n’nap, cakes of black oat pinole, are spread in concentric circles on a basket in the same way.

Karixas takuníkxuk̇. Hā́·ri táffirapuhak pakúníkxū·ktì’, hā́·ri múrukkaṅ. Xé·ttciťc, pe·hḗ·raha’, patuvaxnaháyā·tcha’^{a}k, xé·ttciťc. Takuníkxúk munúkʔanammahattcak̇, hā́·ri táffirapuhak̇. Patakunpíkya’^{a}r, takunpî·p: "’Ikxúkkapu’, ’ihẽ·rahé·kxúkkapu’," takunpî·p: "Tā́·k ’ihẽ·rahé·kxúkkapu’." Pu’ikpurkunic ’ikyā́·tìhàṗ, ká·kkum kunic tiníhyā·ttcaṡ. Va:̭ ’u:̭m ’úmnā·ptì’ pu’í·nk^{y}útihaṙa ’uhrá·mmak sùʔ pé·mp^{y}úrkúnicha’^{a}k.

selves in there [twice a day], that's why it gets dry quick.

Then they rub it between their hands. It is either onto a buckskin that they rub it or onto a closed-work plate basket. It is soft, the tobacco is, when it is thoroughly dry, it is soft. They rub it between their hands onto a little closed-work plate basket, or onto a buckskin. When they finish [crumbling it] they call it "Crumbled stuff, crumbled tobacco." They say: "Give me some crumbled tobacco." They do not make it fine (lit. like fine meal), some pieces are like flat flakes. It fuses, it does not burn in the pipe, if it is too fine.

2. Pahū́·t ’ikmahátcra:̭m kunkupe·kyā́·hiti pappíṙic, kuna vura ’ī́·nnā́·k ’ikrívrā·mak xas po·ttá·yhiti’

(TOBBACO LEAVES ARE CURED IN THE SWEATHOUSE BUT STORED IN THE LIVING HOUSE)

’Ikmahátcra:̭m vura pakunikyā́·ttiv̇. ’Î·nnā́·k ’u:̭m vúra pu’ikyā́·ttīhaṗ, kunxuti’: "Xáy ’ávak[3] ’úkyī·mnàmni pe·hḗ·raha’."

Maʔtī́·mitc ’u:̭m vura hitíha:̭n pakunsuváxrā·htì’. Va:̭ ’u:̭m ká:̭n vura pu’ifyé·fyúkkutihap maʔtī́·mitc pa’ára’^{a}r. Yṓ·ram ’u:̭m ké·tcri’^{i}k, púva:̭ ká:̭n suváxra·htihaṗ, va:̭ ká:̭n ’u:̭m kunifyúkkuti’.

Hú·ntáhitc papu’ikmahátcra:̭mtá:̭yhītihap pamukunʔihḗ·raha’. Vúra va:̭ pamukunʔikyā́·hànk vura puffā́·t ’ikmahátcra:̭m ’ávaha θḗ·ṙa. ’Ikmahátcra:̭m kunikyą̄́·tti pamukunʔihḗ·raha’, kuna vura ’ī́·nnā́·k utá:̭yhiti’.

It is in the sweathouse that they work it [the tobacco]. They do not work it in the living house; they think: "It might fall in the food."

The maʔtī́·m’mitc is where they always dry it. The people do not go around there so much, around the maʔtī́·m’mitc. The yṓ·ṙam is a bigger place, but they do not dry it there, they go around there.

It is funny that they do not keep their tobacco in the sweathouse. It is their old custom that they do not put any food in the sweathouse. They work their tobacco in the sweathouse, but they keep it in the living house.

---

[3] One may also say ’ávahak̇.

3. Pahū́·t Pihnḗ·ffitc pó·ktā̆·kvaranik ’ikmahátcra̭:m kar ikrívra’ᵃm

Pakuntcú·phina·tihanik ’ikmahátcra̭:m hū́·t ’ata Yá·sʔára pakunkupíttihe’ᵉc, hū́·t ’ata pakunkupa’ára·rahitihe’ᵉc, xas Pihnḗ·ffitc ’uppî·p: “’Asiktáva̭:n ’ṷ:m vúra pu’ikmahátcra̭:m ’ikré·vicaŕa.[4] ’Asiktáva̭:n ’ṷ:m vura ’imxaθakkḗ·mkáruhe’ᵉc. ’Ā́vans ’usúmxā̆·ktìhè’ᵉc. Pa’asiktáva̭:n ’ṷ:m vura pu’ávkam ’áho·tihe·cara pé·mpâ·k, viθxā́·ttaŕ. ’Ṷ:m vura hitíha̭:n ’íffuθ kìtc u’áhō̆·tìhè·càrȁ ’asiktáva’ᵃn. Va̭: vúrà ’ṷ̀:m ’ukupíttihe’ᵉc. Karu ’ṷ:m vúra vo·kupíttihḙ:c ’Asiktáva̭:n ’uví·ktíhe’ᵉc. Táy ’ásθit ’ukyā́·ttī̆hè’ᵉc, pamuvíkkʸàrā̆hàmù’ᵘk. ’U’íccùmtī̆hḙ̀:c karu pa’ápka’ᵃs. ’Ā́vansa ’ṷ:m vúra kitc ’ukupíttihḙ:c po·paricrī́·hvū̆tihe’ᵉc. Yakún ’Asiktáva̭:n ’ṷ:m kuníkvʸā̆·ntìhè’ᵉc, ’Ā́vansa ’ī́’ⁱn.” Va̭: kumá’i’i pe·kyą́·kkàm ’u’ḗ·hanik Pa’asiktáva’ᵃn Pihnḗ·ffiťc. Viri ’ṷ:m vura ’ī́·nnā́· kìtc ’ukrḗ·vic ’Asiktáva’ᵃn.

Pihnḗ·ffitc ’ṷ:m va̭: ’úpā̆·n’nìk: “Fā́·t kumá’i’i ’ṷ:m ’Asiktáva̭:n ’u’ū́·rī̆htìhè’ᵉc? ’Ṷ̀:m tày kunikváraratihe’ᵉc ’Asiktáva̭:n. ’Ṷ:m fúrax ’u’ṓ·ràhìtìhè’ᵉc. Karu hā́·ri ’ū́·ttī̆h o·’ṓ·ráhìtìhè’ᵉc. ’Ī́cpúk kʸárù vùrà ’u’ṓrahitihe’ᵉc. ’Axí̯:tc kʸáru vur u’ṓnnā̆·tìhḙ̀:c ’ī́·nnā́·k.”

(COYOTE SET SWEATHOUSE AND LIVING HOUSE APART)

When they were talking in the sweathouse how Human was going to do, how he was going to live, then Coyote said: “Woman is not to stay in the sweathouse. Woman is going to smell strong too. Man will be out of luck [if he smells a woman]. Woman will not walk ahead on the trail, she has a vulva-smell. A woman will walk only behind. She will do thus. And Woman will do it, will make baskets. She will make a lot of trash, with her basketry materials. She will be scraping [with mussel-shell scraper] iris, too. Man is doing it, making twine. Man will be buying Woman.” That is what Coyote gave Woman so hard a job for. Woman will therefore stay only in the living house.

Coyote said: “What is woman going to be lazy for? They are going to pay lots for Woman. She will be worth woodpecker scarlet. And sometimes she will be worth a flint blade. Money too she will be worth. She will be raising children in the living house.”

---

[4] Cp. Yuruk information that women used to live in the sweathouse, Kroeber, Handbook of the Indians of California, Bull. 78, Bur. Amer. Ethn., p. 74.

4. Pahū́·t pa'uhíppi kunkupé·ktcúrahiti'

(POUNDING UP THE TOBACCO STEMS)

Karixas, pakunihrṓ·vicaha̭:k pa'uhíppi', 'ikrivkírakt [4a] akunvupakpákkir̓. Va̭: vura táya̭:n vura pakunvupakpakkíritti', karu va̭: vura pakuniktcunkíritti pe·krivkír̓ak. Karu hā́·ri 'ássak aʔ. Tcī́·mitc vúra patakunsá·nsip pa'uhíppi', patakunsá·nsi pa'uhíppi', takuni·táránkūtì pe·krívkír̓ak, 'áppap kunʔaxaytcákkicrihti pa'uhíppi', karu 'áppap yuhírìmmū́·kunvupákpā̆·ktì'. Tupitcasámmahitc pakunvupaksúrō·tì', tū́·ppitcas pakunvupaksúrō·tì'.

Then when they want to use the stems, they cut them up on a disk seat.[4a] Lots of times what they cut them up on and pound them up on is a disk seat. Sometimes they do it on a rock. They pick up a little bunch of the stems, they hold it down on the disk seat; they hold one end of the stems, and cut the other end off with a flint knife. They cut off a little at a time; they cut it off into little pieces.

Páva̭: takunipvupákpā̆·kmaraha̭:k 'ikrívkír̓ak, xas 'á·k 'ahímpak takunʔḗ·θripa'ᵃ, xas 'uhipi'ávahkam va̭: takuniyúruθθun[5] patakuntáskū·ntì', va̭: kunkupasuvaxráhahiti'. Pa'a̭:h kunʔḗ·θti 'ávahkam̓. Pa'áhupkam pakunʔaxaytcákkicrihti'. Púyava̭: paté·mfir pa'uhíppi', pavupakpákkapu', kárixas 'á·k takuníp θā̆·nkir̓i, pá'a'ᵃh.[5]

When they finish cutting it up this way, they take a burning coal from the fire, then above the tobacco stems they move it all around, as they stoop down over it. They pack the fire on top of them. They hold it by the wood end [by the side that is not burning]. Then it gets hot, the tobacco stems, that have been cut up. Then they put the coal back in the fireplace.[5]

Kárixʸas patakuníktcur̓, va̭: vura ká̭:n pe·krívkírak takuniktcúnkir̓, 'iknavaná'anammahatc pakuniktcúrarati'. Va̭: vur ó·θvū·ytì 'uhipihiktcúrar[5a] pa'as. 'Iváxra pa'uhíppi', pusakrí·vhár̓a. 'Icyánnihitc vura takuníkyav̓, patakuníktcúraha'ᵃk. Púyava̭: paté·cyánnihitcha'ᵃk, xas takuníkxuk̓. Xas tí·kmū́·k takunpíktu·y'rar, xas takunkíccap táf-

Then they pound it up, they pound it up on that same disk seat, with a little pestle. It is called tobacco stem pestle,[5a] that rock. The stems are dry, they are not hard. They make it fine when they pound it. Then when it is fine they rub it between their hands. They brush it together with their hands, then they tie it up in a piece of

---

[4a] For illustration of 'ikrívkir̓, disk seats, see Pl .11, *c*.

[5] Cp. description of the same method used for .drying flaked leaf tobacco preparatory to putting it into the pipesack. (See p. 180).

[5a] For illustration of 'uhipihiktcúr̓ar, stem tobacco pestle, see Pl. 11, *d*.

fìrā̆pùhmŭ̄’ᵘk. Va:̭ vura kitc mŭ̄· kunkíccapti’. Xas takunpíccun’va. Va:̭ vura kitc kuníppē̆·nti ’uhíppi’. Hā̆́·ri va:̭ ’ihē̆́·raha kuníycā̆·ntì’, xás va:̭ kunihē̆́·rati’.

Pa’uhíppi vúra kitc pakuníktcŭ̄·ntì’. Va:̭ ’u:̭m vúra pu’iktcú·ntíha pappířic. Va:̭ vura kitc pakunkupíttì kuníkxŭ̄·ktì pappíric tī̆·kmŭ̄’ᵘk.[6]

buckskin. That is all they tie it up it in. Then they put it away. They just call it tobacco stems. Sometimes they mix it up with tobacco, to smoke.

The stems are all they pound. They never pound the leaves. All that they do is to crumple the leaves between their hands.

5. Pé·krívkiř (THE DISK SEATS)

Pa’ávansas ’u·mkun vura nik ’ikrívkir kunikrivkiríttī̆·hvā̆ṅìk, ’ahupʔikrívkirhanik vuřa, ’áhup vúrahanik pamukunʔikrívkiř. Hā̆́·ri kʸaru vura pa’avansáxī̆·ttī̆tcàs va:̭ ká:̮n takunipkʸŭ̄́·ntā̆kî·c. Pamukunʔáffùpmŭ̄·k sírìkʸŭ̄nìcàs ta pe·krívkiř. Va:̭ ká:̮n to·pkŭ̄́·ntā̆kî·c pamukrívkírak patuhē̆́·rā̆ha:̭k pa’ávansa’. Vur o·xúti’: “Na:̭ vúra ’aʔváři,” pate·krívkírak ’upkŭ̄́·ntā̆ki·criha’ᵃk, patupihē̆́·rā̆hà’ᵃk. ’Asiktáva:̭n puva:̭ kŭ̄́·ntā̆kùtìhàrà pa’ávansa mukrívkiř.

Pamukunʔikrívrā̆·m’màk[7] va:̭ ká:̮n ’u:̭m pe·krívkir ’utā̆́·yhī̆tì’, yŏ̄́·ram ’ī̆́·nnā̆́’ᵃk. Hā̆́·ri vura ’ī̆́·m takunʔē̆́·θrŭ̄pùk pe·krívkir va:̭ ká:̮n ’ī̆́·m takunkŭ̄́·ntak̇.[8] Hā̆́·ri va:̭ ká:̮n ’ikrivkírak ’aʔ ’ávansa ’axí:̮tc tó·stā̆·ksìp̓. Karu hā̆́·ri va:̭ takuniktcúnkir pa’uhíppi ’ikkrivkířak.

Pe·krívkir ’u:̭m vúra pu’ihrú·vtíhap ’ikmahátcra’ᵃm, va:̭ vura kuníhru·vti papatúmkiř, va:̭ vura kunikrivkíritti pamukunʔikma-

The men used to sit on disk seats, on wooden disk seats; their disk seats were of wood. Sometimes the boys sat on them, too. With their skins[6a] the disk seats get to look shiny. A man sits on his disk seat when he takes a smoke. He thinks: “I am all it,” when he sits up on the disk seat, when he takes a smoke. A woman does not sit on the man’s disk seat.

It is the living house where there are lots of disk seats, in the yŏ̄·řam of the living house. sometimes they pack them outdoors, they sit on them outside. Sometimes a man [sits] on a disk seat and holds a child. And sometimes they pound up tobacco stems on the seats.

They never use disk seats in the sweathouse; what they use is pillows, what they use to sit on is their sweathouse pillows.

---

[6] See p. 93.

[6a] I. e., with their bare human skins, not referring to any skins worn.

[7] Or Pe·krívrā̆·m’màk.

[8] Or takunikrívkiř.

hatcrampatúmkiř. Xá̯·s vura hitíha̭·n takunikrírihiċ, karixas va̭· ká̯·n takunikrívkiř. Hā́·ri kʸaru vura va̭· ká̯·n vura takunikrívkir pakunkupapatumkírahiti'. Karu hā́·ri 'ī·ric vura patakunikrī́·cri', kuntcivípī·θva 'ikmahátcra̭·m 'ī́·rī̆càk̇. Va̭· vura karixas 'aʔ kunikrī́·crīhtì patakunihḗ'ᵉr. Va̭· vura kitc kùnkùpìttì pakunʔúrùrìm'va, 'ikmahátcra̭·m suʔ. Hā́·ri va̭· kuníppē·ntì papatúmkir 'ikmahatcramʔikrívkiř. Va̭· kuníppē·ntì 'ikmahátcrampatúmkir karu 'ikmahatcramʔikrívkiř.

Most of the time they tip them over on one side to sit on. And sometimes they sit down on them just as they use them for pillows. And sometimes it is the floor that they sit on; they sit around in the sweathouse on the floor. That is the only time they sit up whenever they smoke. The way they do is to lie around, when they are in the sweathouse. Sometimes they call the pillow the sweathouse's seat. They call it the sweathouse's pillow and the sweathouse's seat.

Kuna vura 'ā́·pūnìtc pakunʔárā·rahiti pa'asiktávā̭·nsà', purafā́·t vúra 'ikrivkírìttīhap̉, taprára vura kitc kunikrivkírìtīhànìk pa'asiktávā·nsà'. Va̭· vura kárixas 'aʔvári kunirukú·ntā·kù'ᵘ, pa'asiktávā·nsà', pasipnúkka̭·m kunví·ktiha'ᵃk. Hā́·ri karu vura vura 'aʔ kunihyáři, patcim upθíθθē·càhà'ᵃk.

But the women just sit low; they do not use any kind of seat. The tule petate was all that they used to sit on. The only time the women sit on a high place is when they are weaving a big storage basket. Sometimes they even stand up when they are finishing it.

6. Pa'uhipihiktcúřar

(THE TOBACCO STEM PESTLES)

Hā́·ri pakunxútiha̭· kiríttaʼᵃy, 'ikrávàrámū·k takuníktcuř. Va̭· kumá'i'i paká·kkum tū́·ppitcas pe·kráv̇ar. Páy kʸó·sàmìtcàs pe·krávar ká·kkum. 'UhipihʔiktcúrarVa̭· pó·θvū·yti', 'iknamanatunvḗ'ᵉtc. 'Ikrivkírak 'àʔ takunθí·vtak pa'uhíppi'. Xas yuhírimmū́·k takunikpákpa'. Xas 'iktcuraramū́·k takuníktcuř. Va̭· 'ṷ·m vúra xú̯·n pu'ikrávaratihap pe·ktcuraramū́'ᵘk, 'ukḗ·mmicahe·c paxû·n, 'ū·xhḗ'ᵉc. Va̭· vura kítc kumá'i'i kuníhrū·vtì pa'uhíppi kuniktcúrarati'. 'Imxaθakkḗ'ᵉm, pa'ás, pa'uhíppi takuniktcúra-

Sometimes when they want [to make] lots, they pound them with a pestle. That's what they have some small pestles for. Some pestles are only this size [gesture at length of finger]. 'Uhipihʔiktcúřar those little pestles are called. They put the tobacco stems on a disk seat. Then they cut them up with a flint knife. Then with a little pestle they pound them. They never pound acorns with that pestle, it would poison the acorns, it would taste bad. That's all they use it for, to pound tobacco rahaʼᵃk, xára vura ʼó·mxā̆·θtìʼ. Yṓ·ram vùrà ʼàʔ takuníρθā̆·ntàk̓.

stems with. It smells strong, that rock does, when they pound the tobacco stems [with it], it smells strong for a long time. They keep it up in the yṓ·ram.

An old tobacco stem pestle obtained from Yas,[8a] which formerly belonged to his father, is of smooth textured gray stone, 7 inches long, 1¹⁵⁄₁₆ inches diameter at butt, 1⅝ inches diameter at top. The top is slightly concave. There is a decoration consisting of two parallel incised grooves ³⁄₁₆-inch apart spiraling downward in anticlockwise direction, circling about the pestle 7 times. A single incised line starts at the top and spirals down irregularly in the space between the double lines, ending after it circles the pestle twice.

Yas stated that a pestle with such decoration is never used by women. It is called ʼihē̆·rahaʼuhipihʔiktcúr̓ar, or ʼihē̆·rahaʼuhipihʔiknavanáʼanammahat̓c.

Of the design Yas said: ʼUvuxiθkʸurihvapaθravurúkkunihvahitiʼ,[9] it is incised spiraling downward. From ʼuvuxiθkʸúrìhvàʼ, it is incised, e. g., as some big money dentalia are. Or more carelessly, leaving out the idea of spiraling: ʼUsássìppā̆θùkvà pe·ktcúr̓ar, ʼutáxxitcpā̆θahitiʼ, the pestle has a line going around it, it is incised around. Also ʼuθímyā̆·kkū̆rìhvàʼ, lines it is filed in; ʼuθimyó·nnī̆·hvàʼ, it is filed in running downward.

Yas volunteered of the pestle: ʼIkxariyā̆·hiv ve·ktcúrarahan̓ik, it is a [tobacco stem] pounder of the time of the Ikxareyavs.

7. Pahū̆·t Pihnē̆·ffitc po·kyā̆·nʼnik, paʼávansa ʼṷ:m puʼikrā̆·mtíhē̆·càrà ʼikrávàràmū̆ʼᵘk

(HOW COYOTE ORDAINED THAT A MAN SHALL NOT POUND WITH AN ACORN PESTLE)

Pihnē̆·ffitc múpā̆·ppuhan̓ik: “ʼAsiktáva̭:n ʼṷ:m pó·krā̆·mtī̆hèʼᵉc.” Kuntcú·phina·tihanik ʼikmahátcraʼᵃm hū̆·t ʼata Payá·sʔára kunkupíttiheʼᵉc, fā̆·t ʼata pakunʔámtìhèʼᵉc. Kó·vúra panuʼá·mti kó·vúrá Pe·kxaré·yav̓ va̭: mukunipā̆·pū̆hàn̓ìk, Yá·sʔára va̭: páy kunʔá·mtiheʼᵉc. Xas kunipíttihan̓ik: “Kuníkrā̆·mtìhḙ:c paxxû·n

It was Coyote's saying: “It is woman who is going to pound [with a pestle]. They were talking over in the sweathouse what Humans are going to do, what they are going to use as food. Everything that we eat, all of it the Ikxareyavs said Human will eat. Then they were saying: “They will be pounding up acorns,

---

[8a] For illustration of this pestle see Pl. 11, *d*.

[9] Or ʼutaxitckʸurihvapaθravurúkkunihvahitiʼ. Ct. ʼupvapiró·ppí·θvutiʼ paʼíppaʼ, ʼaʔ upvo·rurā̆·nnā̆tìʼ, he (a goatsucker) spirals up the tree.

Yá·sʔára paxxú̯:n kuníkrā̆·mtìhè’ᵉc.” Xas yíθθ ’uppî·p: “Hū̆́·t ’ukuphḙ̄́:c xā̆́·tik ’ávans ó·krā̆.mi’?” Xas Pihnḗ·ffitc ’uppî·p: “Pū̆́·hā̆ṙa, ’ávansa ’ṷ:m vura vā̆́·ram ’uhyássùrō̆·vic ’iθvá·ykʸam. Vā̆́·ram ’uhyássùrō̆·v̇ic. Va̭: ’ṷ:m paxxí̯:tc ’ukyā̆́·ratihe’ᵉc. Huk ó·ypā̆·ymē̆’ᵉc? Xáy ’upí·kkʸúna’ᵃ. Xā̆́·tik ’asiktáva̭:n ’ṷ:m vúr úkrā̆·mtì’. ’Asiktáva̭:n ’ṷ:m puhú̯:n vúra kupáppī·kkʸū̆nà·hè·càṙà. ’Ā̆́vansa ’ṷ:m vur ’u’áppimtihḙ:c papáṭtàsā̆ràhà’, ’u’ákkùnvū̆tìhè’ᵉc, ’u’ahavickʸā̆́·nvū̆tìhḙ̀:c karu vura ’á·m’ma. ’A̭:s va’ávaha yíttca̭:tc ’uky·ā̆́ttihḙ:c páttàsā̆ràhà’?”

Humans will be pounding up acorns.” Then one said: “Why can not a man be doing it, be pounding?” Then Coyote said: “No; a man will have something long sticking off in front. It will be sticking off long. He will make a child with that. Where is he going to turn it to [to get it out of the way]? He might hit it. Let it be a woman that will pound. A woman in no way can hit herself. A man will be looking around for something to eat along with acorns; he will be hunting; he will be fishing for salmon, too. He will be getting together river food to eat along with the acorn soup.”

VII. Pakumé·mus pehẽ·rahássa’^{a}n pakó:̯ ’ikpíhan karu vúṙa

(COLOR AND STRENGTH OF LEAF TOBACCO)

1. Pahū́·t umússahiti pehẽ·rahássa’^{a}n

(COLOR OF LEAF TOBACCO)

Pakaríxī·thā’^{a}k va:̭ kári pakuníctū·ktì’. Pamusanímvay va:̭ káru vura hā́·ri kunictúksā·ntì’. Pe·hẽ·rahaxítsa’^{a}n va:̭ kítc kúnic pakunxúti kìrìh.

When the leaves are green yet they pick them. Its yellowing leaves also they sometimes pick with the others. But the green tobacco leaves are those they want.

Pe·hḗ·raha patakunsuváxraha’^{a}k, kunic tappíhàhsà’. Xá:̭s kunic vura ’ikxáramkunic kunic kumappíṙic. Pamússa:̭n ’u:̭m vura píric k^{y}unic, suʔ sá·nnak ’á·nkúnic ’usasíppī·θvà’ va:̭ ’u:̭m kunic váttavkuṅic. Va:̭ vúr ukupe·vaxráhàhìtì’. Va:̭ kári tasanímvāyk^{y}ūṅìc paxára to·tá·yhītìhà’^{a}k. Hā́·ri vura xár utá·yhìtì’, hā́·ri kuyrakhárinay ’utá·yhìtì’, patta:̭y takunikyā́·ha’^{a}k.

When they dry the tobacco it gets stiff as it were. Then it is pretty near dark green color. The leaf is green, inside the leaf stringlike it runs along, that is lighter colored [than the leaf].[1] It dries that way. The longer they keep it the yellower it gets. Sometimes they keep it a long time, sometimes three years they keep it, if they make lots.

2. Pakó:̯ ’ikpíhan pehḗ·raha’

(HOW TOBACCO IS STRONG)

Pe·kpíhanha’^{a}k, pehḗ·raha takunpî·p: “’Ākkať,’[2] ’ákkat puxx^{w}itc pehḗ·raha’.” “’Ikpíhaṅ, ’ákkať,” va:̭ mit vura kitc ’áxxakī́·tc patcú·pha kuníhrū·vtìhàť, pámitva kunihḗ·ratihať. Púmit ’ipíttihaphat ’ú’ux. Púmit ’ipíttihaphat ’ú’ákkatti’. Kúna vura paffá:̯t ’amakkḗ·m takunpakátkáttaha’^{a}k, pakúnic xú:̯n puvayávaha’^{a}k, takunpî·p: “’Ū́’ux, ’u’ákkatti’.”

When tobacco is strong they say: “It is strong-tasting, the tobacco is very strong-tasting.” “It is strong, it has a bad taste,” were the only two words they said. They never used to say ’ú’ux. But when they taste anything unsavory, like acorn soup that is not [leached] good yet, they say: “’Ū́’ux ’u’ákkatti’.”

---

[1] Referring to the veins being lighter colored than the body of the leaf.

[2] ’Ākkať is also used of strong coffee, etc. It is the stem of the verb ’ákkať, to taste intr. used as an interjection.

Hấ·ri va:̭ kunipíttì': "Pehḗ·rah e·kpíhanha'ᵃk 'iθimkʸakʔihḗ·raha'ᵃ, mahʔitnihatcʔimtcáxxahaha' 'úmkŭ·kkŭtì', mahʔitnihatcʔimtcáxxahaha 'úmkŭ·kkŭtì pehē·raha'úhθa'ᵃm."

Pehē·rahasantírihcaha'ᵃk, pakari θúkkìnkŭnicasha'ᵃk, viri kunipíttì': "Va:̭ yḗ·pca', 'ipútri:̭k ve·hḗ·raha', va:̭ yḗ·pca', santírihca'."

Sometimes they say when tobacco is strong: "It is morning sun slope tobacco, the morning sun has shined on it, the morning sun has shined on that tobacco garden."

When they are broad tobacco leaves, when they are green ones, then they say: "They are good ones, it is shady place tobacco, they are good ones, they are broad leaves."

VIII. Pahū́·t pakunkupa'íccunvahiti pehḗ·raha'

1. Pahū́·t ukupatá·yhahiti 'ī́·nnā́'ᵃk

Kárixas 'ī́·nnā́·k takunmáhyan 'uhsípnū·kkàḿ.[1] Yṓ·ràm 'àʔ takuntákkarařì. Va̭ː 'ṷːm suʔ 'uváxrā̆·htìhè'ᵉc. Pamuθxúppar 'utarupramtcákkicrihva vastárānmū́'ᵘk. Va̭ː 'ṷːm pússùʔ 'ikrḗ·mya 'ú̯ːmmútìhàřà, sákriv 'utárùprā̆vàhìtì'. Hā́·ri táffìrāpù 'ávahkaḿ takunʔī́·xṓ·rařiv, sipnukʔávahkam, va̭ː 'ṷːm vúra suʔ 'uváxrā̆·htīhè'ᵉc, va̭ː 'ṷːm púpasxáypé·ccařa suʔ.

Vúra ník 'uváxrā̆·htì', kuna vura puvʷaxnaháyā̆tchītìhàřà, puváxrā̆·htìhàrà pùxxʷìtc. 'Uváxrā̆·htì vúra ník patakunmáhya̭ːn suʔ, 'íffuθ patakunpím'mʸus. Yané·kva tupásxā̆·ypà'. Vúra pu'á·ytihap puxutihap 'uvaxnahinnúve'ᵉc. Va̭ː kumá'i'i pakuníctū̆·ktì pàkàrìxì·thà'ᵃk, va̭ː 'um vura puvaxnáhinnū̆·tìhàřà. Kunipítti pakúnic 'axváhahiti 'ávahkaḿ va̭ː kumá'i'i pavura hitíha̭ːn kunic 'ásxa'ᵃy. Va̭ː vúra kítc kunʔáy·ti xáy 'úpasxa'ᵃy. Va̭ː kumá'i'i kunī́·xʸṓ·rarimti va̭ːs pasípnu'ᵘk.

Pu'ásxay'ikyā́·ttīhàp pehḗ·raha', pá'ṷ̀ːmkùn kunkupítti pa'apxantinnihitcʔávansas, 'a·s kunʔi·vúrukti pamukunʔihḗ·raha'.

Vura pe·θá·n 'ihḗ·raha takunmáhyā̆·nnaravaha'ᵃk fā́·t vúrav́a,

(HOW THEY STORE TOBACCO)

(HOW IT IS KEPT IN THE LIVING HOUSE)

Then they put it into a tobacco storage basket in the living house. They hang it [the basket] above the yṓ·ram. It will be drying in there [in the basket]. Its cover is laced down with buckskin thongs. So the air will not get to it, it must be laced down tightly. They put a buckskin over it, over the basket, so it will be dry inside, so it will not be damp inside.

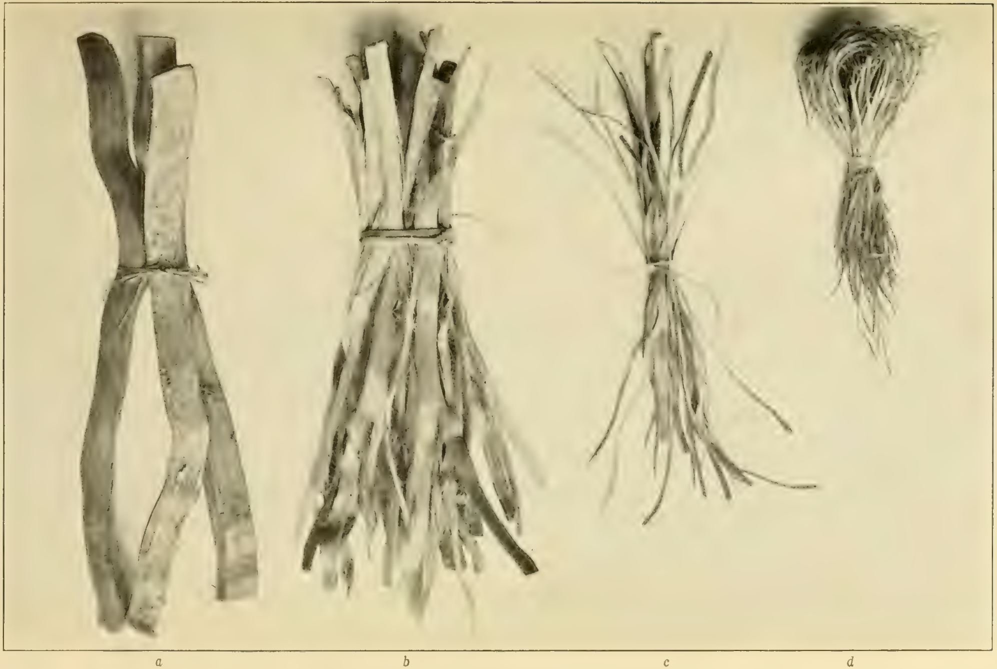
It gets dry, but it does not get too dry, it does not get very dry. It is dry when they put it in [in the storage basket]; when they look at it again it is damp. They are never afraid it will get too dry. That is what they pick it [the leaves] while still green for, so it never will get too dry. They say that because it is pitchy outside is why it is always dampish. The only thing they are afraid of is that it will get too damp. That is why they cover the basket with a deerskin.

They never dampen tobacco as the white men do, who put water on their tobacco.

If they put tobacco in anything once, they do not use it for any-

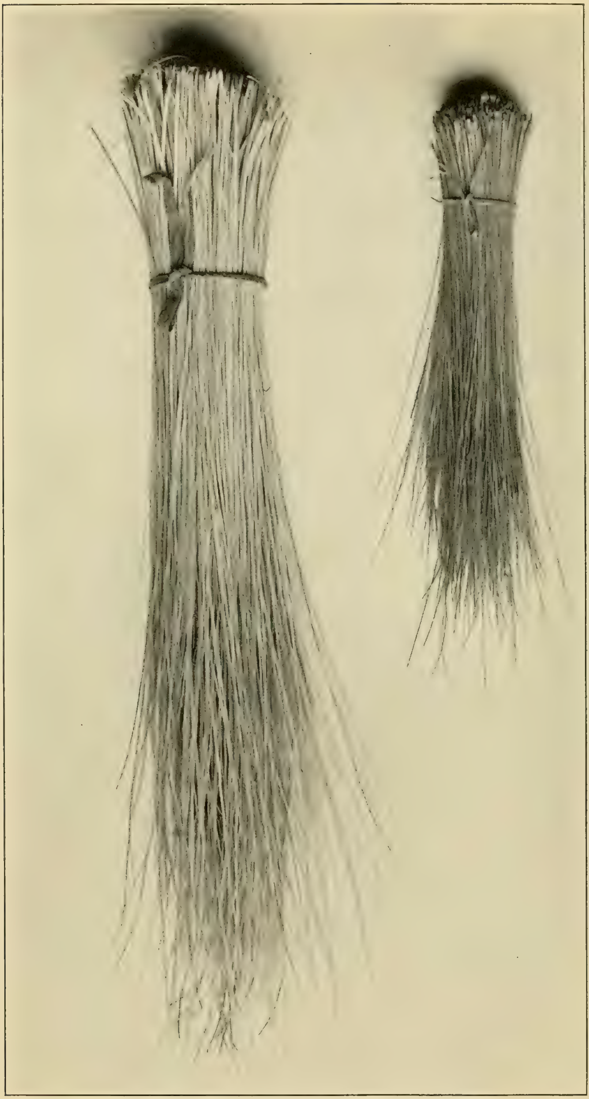
---

[1] For description of the tobacco storage baskets see pp. 103–126; for description of the upriver hat storage basket see pp. 127–131.



ROOTS OF JEFFERY PINE FOR BASKETRY

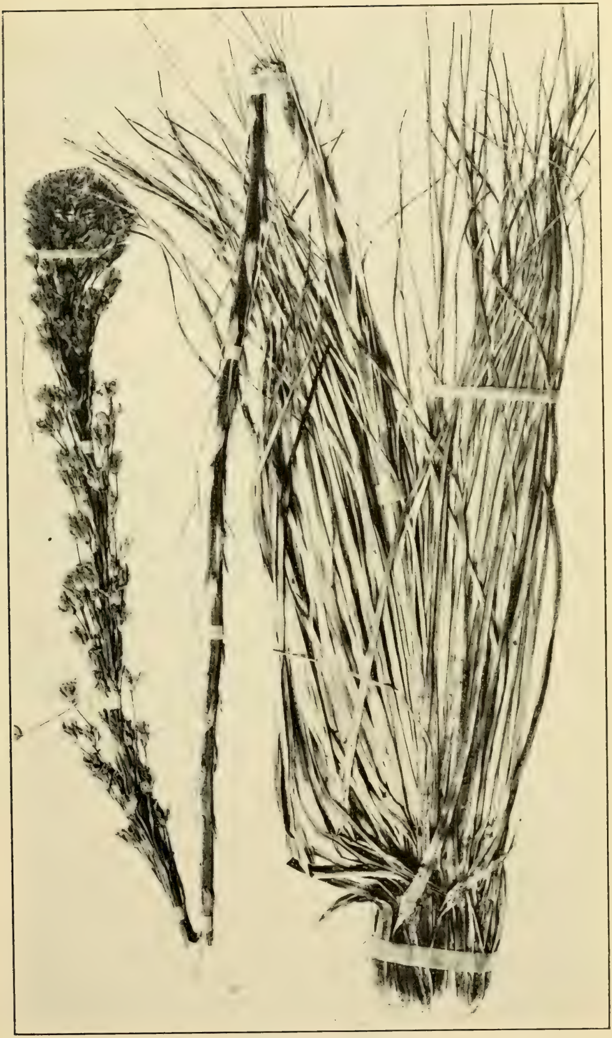
a, first splitting; *b*, second splitting; *c*, third splitting; *d*, strands prepared ready for weaving.



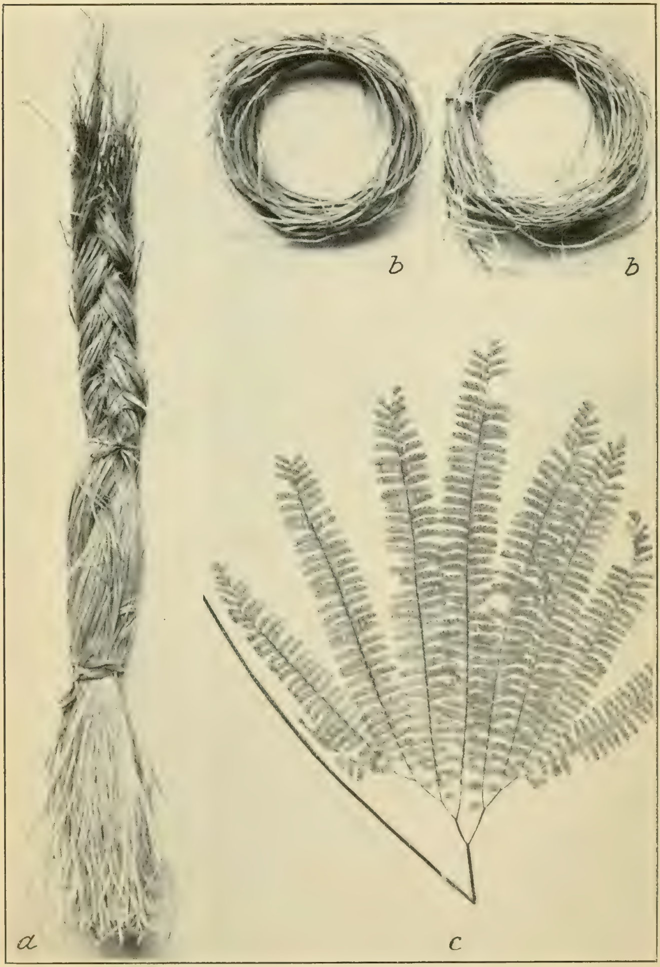
a *b*

CALIFORNIA HAZEL STICKS FOR BASKETRY

a, The ordinary hazel sticks; *b*, hazel stick tips salvaged from finished baskets, used for weaving small baskets.



BEAR LILY PLANT



a, Braid of Bear Lily leaves, prepared for sale or storage; *b*, coils of Bear Lily strands prepared for weaving overlay; *c*, maidenhair leaf vura puffā́·t káru vura kumá'i'i pihrú·vtíhap̓. 'Imxaθakkḗ'ᵉm.

Patakunʔíccunva kó·vúra yíθθukánva pa'uhíppi karu yíθθuk̓, karu pehḗ·raha yíθθuk̓, karu pa'úhic yíθθuk̓.

thing any more. The thing stinks.

They put it away all in different places, the leaves in one place, and the seeds in another place.

2. Pa'uhsípnu'ᵘk

(THE TOBACCO BASKET)

Most people do not know that the principal material that builds a Karuk basket is lumber. It is the shreds of the roots of the Jeffrey Pine (*Pinus ponderosa* Dougl. var. *jeffreyi* Vasey) that weave the basket, holding the foundation sticks together, faced in places with more delicate strands, white, black, or red, to produce the decoration. The process is a simple 2-strand twining, varied occasionally with 3-strand twining where strength is needed. The name of the pine-root strands is sáŕum. (See Pl. 13.)

The foundation consists usually of carefully chosen shoots of the California hazel (*Corylus rostrata* Ait. var. *californica*), gathered the second year after burning the brush at the place where it grows.[2] The hazel sticks are called sáŕip. (See Pl. 14.)

The white overlay which the Indians call "white" is done with strands prepared from the leaves of the Bear Lily (*Xerophyllum tenax* [Pursh] Nutt), called panyúŕar. (See Pls. 15; 16 *a*, *b*.)

The black overlay is the prepared stalks of the Maidenhair fern (*Adiantum pedatum* L.), called 'iknitápkiŕ. (See Pls. 16, *c*; 17.)

The red overlay, which is not used in the tobacco basket the making of which is here described, is the filament of the stem of the Chain Fern (*Woodwardia radicans* Sm.), which has been dyed by wetting it with spittle that has been reddened by chewing the bark of White Alder (*Alnus rhombifolia* Nutt.).

Pe·hē·rahasípnu:̭k va:̭ vura kunkupavíkkʸahiti pasipnú·kkiθ kunkupavíkkʸahiti'. Pasipnú·kkíθak 'u:̭m 'axrúh 'u'ururā́·mnīhvà', 'imθáttap karu vur 'u'ururā́·mnīhvà', pavúra kô. kúma'u:̭p pamukunʔupíccī·pcà'. Va:̭ 'u:̭m 'ikxurikʸákka:̭m kunikyā́·tti pasipnú·kkiθ. Hā́·ri vura 'atikinvá'anammahatc 'uθxúpparahiti pasipnú·kkiθ̓.

They make a tobacco basket like they do a money basket. In the money basket are kept money purses and woodpecker rolls, all kinds of their best things. They put big patterns on the money basket. Sometimes they cover a money basket with a small pack basket.

---

[2] See pp. 63–64.

Kúna ’u:̭m pehē·rahasípnu:̭k vura ’u:̭m pu’ikxurikʸákka:̭m ’ikyấ·ttīhàṗ, kunxúriphiti vúra kìtc karu kunkutcitcvássihiti’ [3]. Kunxúriphiti sárum xákka:̭n karu panyúṙar, karu hấ·r ikritápkiṙ, hấ·ri “yumá·ré·kritápkiṙ.” [4] ’Uxúriphahiti vúra kitc, pehē·rahasípnu’ᵘk, kar ’ukutcitcvássihahiti’ Va:̭ vúra kitc kunkupé·kxúrikʸahiti pehē·rasípnu’ᵘk. Vúra na:̭ puvanámma ’ihē·rahasípnu:̭k ’ikxurikʸákka’ᵃm.

But they do not put big patterns on the tobacco basket. They just vertical bar it and diagonal bar it. It is patterned with pine roots together with Bear Lily, or with Maidenhair stems, with “dead people’s Maidenhair stems.” A tobacco basket has vertical bar Bear Lily pattern, or a diagonal bar one. That is the way they make a tobacco basket. I never saw a fancy-patterned tobacco basket.

A. Pahū́·t yiθθúva ’uθvúyttī·hva pamucvitáva pasípnu’ᵘk

(NAMES OF THE DIFFERENT PARTS OF THE BASKET)

Sipnukʔíppaṅ, the top of the basket.

Sipnukʔípanní’ⁱtc, the rim.

Sipnukʔápma’ᵃn,[5] the mouth of the basket, the aperture. Sipnukʔápmā·n’nak, in the mouth of the basket.

Sipnúkʔā·tciṗ,[6] the sides of the basket.

Sipnukʔáffiv̇, the bottom of the basket.

Sipnukʔafivī́’ⁱtc, the base, where the basket is started.

Paká:̭n to·pváram’ni, where the sides start upward.

Sipnúkʔi’ⁱc, the body of the basket, used of the central part of the basket in contradistinction to the top and the bottom; also the surface of the basket. Sipnúkʔī·ccak̇, on the body or surface of the basket.

Sipnukʔávahkaṁ, sipnukʔávahkamkaṁ, the outside of the basket.

Sipnuksúʔkaṁ, sipnuksúʔkamkaṁ, sipnú·kkan suʔ, the inside of the basket.

Sipnukʔiθxúppaṙ, the cover of the basket.

Sipnuktarupráv̇ar, the tie-thong of the basket.

B. Mitva pakumapihihnī́·ttcitcas pa’uhsípnu:̭k kuntấ·rahitihaṫ.

(WHAT OLD MEN HAD TOBACCO BASKETS)

In practically every house in the old times there was to be seen hanging one or more of the tobacco storage baskets. Imkʸanvan remembers distinctly the tobacco baskets of the following Indians of the older generation.

---

[3] Or kuntci·ptci·phíkkʸō·ttì’.

[4] The last two words are added in fun, to point out the fact that Maidenhair fern was sometimes called dead people’s Maidenhair fern.

[5] Sipnukʔapmánti’ⁱm, the lips of the basket, would not be used.

[6] Sipnúkti’ⁱm would hardly be used.

Near Hickox's place

Yurihʔíkkić, no mg., Tintin's father, at 'Akvattī́'¹v, at George Leary's place upriver from Hickox's.

'Asamúxxav̇, no mg., Hackett's father, at 'Iynú·tták̇atc, just upriver of Hickox's place, downslope from Snappy's place.

At Katimin

'Ī́ttcaṙay, no mg., at Katimin.

Tamtcíṙik, no mg., at Mā́·ʔhin'va, site of Fritz Hanson's store, at Katimin.

'Afkuhá'anammahaṫc, mg. roots of some unidentified plant sp., at Yuhxavramníhak̇, at Katimin.

'Araráttcuẏ, slim person, Old Henry, at 'Astā́·m'mitc, at Katimin.

At Ishipishrihak

'Ā́psu'ᵘn, mg. snake. Old Snake, at Ticrámʔā·tciṗ, site of Abner's house at Ishipishrihak.

Simyā́'ᵃtc, no mg., at Ticrámʔa·tciṗ, at Ishipishrihak.

Xutnássak̇, name of a bird sp., at Yunuktī́·m'mitc, at site of Fritz Hanson's house at Ishipishrihak.

At Yutimin

Ye·fíppa'ᵃn, no mg., Ike's father, at 'Asána̭mkāṙak, at Yutimin Falls.

At Amekyaram

Sána'ᵃs, Yas's paternal grandfather, at Amekyaram.

Nú·kaḟ, no mg., at 'Asámma·m, at Amekyaram.

'Ī́tī·v'raθ, mg. invisible, at 'Asámma·m, at Amekyaram.

'Ā́hup ʔimʸússahitihaṅ, mg. looks like wood, at 'Ahtuycúnnukiṫc, at Amekyaram.

Paxvanípnihiṫc, mg. little bush of the kind locally called "wild plum," Amekyaram Jim, at Amekyaram.

Near Orleans

'Asṓ·so'ᵒ, no mg., at Káttiphīṙak, Old Ruben's place, near Orleans.

Vakiráẏav, mg. gets there good, Old Ruben, at Káttiphīṙak, near Orleans.

'Atráxxipuẋ, mg. having no arm (his arm was cut off at the sawmill formerly at the mouth of Perch Creek), at Taxaθúfkáṙa, the flat upstream of the mouth of Perch Creek.

'Iktú·kkíricuṙ, no mg., Sandy Bar Bob's father, at Ticánni'¹k, Camp Creek.

Vurâ·n, hooker with a stick, Sandy Bar Bob's paternal uncle, at Ticánni'ⁱk, Camp Creek.

Hutchutckássař, mg. having his hair like a nest, Sandy Bar Bob, at Kasánnukiťc, Sandy Bar.

At Redcap

'Ī́tcxu'ᵘtc, no mg., at Vúppam̉, at the mouth of Redcap Creek.

C. Pahū́·t payḗ·m 'u:̭m vúra yiθ takunkupé·kyā́·hiti pa'uhsipnu'ᵘk

(HOW NOW THEY ARE MAKING TOBACCO BASKETS DIFFERENT)

Payváhe:̭m sárip vura ká:̭kum kunvikkʸarati', saripmúrax vířa, kunipítti 'ihē̃·rahasípnu'ᵘk. Kunxúti kiri kinikvářic. Púva:̭ vura 'u:̭m pi'ḗ·p vavíkkʸahařa.

Nowadays some people weave hazel sticks, just nothing but hazel sticks; they say it is a tobacco basket. They just want to sell it. It is not an old style weave.

D. Pa'uhsipnukʔiθxúppař, pahū́·t ká:̭kum yiθθúva kumé·kyav pa'uhsipnukʔiθxúppař

(THE TOBACCO BASKET COVER; HOW TOBACCO BASKET COVERS ARE VARIOUSLY MADE)

Ká:̭kum tiníhyā·ttcàs pe·θxúppař, karu ká:̭kum 'afivyíttcihsa' 'atikinvatunvḗ·tc 'úθvū·yytí', 'uhsipnukʔiθxúppař. Karu ká:̭kum múnnukitc kuňic, kunic múnnukiťc. 'Ā́vahkam vura kunic kitc 'uθí·vtákku'ᵘ, múru kunic po·tcí·vtako'ᵒtc.[7] Va:̭ vura kunic kunkupé·θxúppahiti kipa vura murukmū́·k takuniθxúppaha:̭k sipnúkkā·m'màk.

Some of the covers are kind of flat ones, and some with sharp top, which are called little pack-basket tobacco basket covers. And some are like a little plate basket. The plate basket rests on top, is just on there.[7] They cover it in the same way that they cover a big storage basket with a plate basket.

E. Pahū́·t kunkupe·θxúppahitihanik pa'uhsípnu:̭k táffirāpùhmū́ᵘ'k

(HOW THEY USED TO USE BUCKSKIN AS A COVER FOR A TOBACCO BASKET)

Hā́·ri pe·θxuparī́·ppùxhà'ᵃk, táffirapu 'ávahkam 'uθxúppàrāhìtì'.

Sometimes if it [a tobacco basket] has no cover, they cover a piece of buckskin over it.

---

[7] Mg. that it does not fit over top of the sides of the basket but just rests on top of the mouth.

F. Pahū́·t kunkupé·krū·ppaθahitihanik táffirapu pa'uhsipnukʔíppankaṁ.	(HOW THEY USED TO SEW BUCKSKIN ON TOP OF A TOBACCO BASKET)
Hā́·ri sipnukʔíppankam táffirāpu 'úkrū·ppā̆θahiti'. Pū́·vic kunic 'ukyā́·hahiti pa'uhsípnu'ᵘk. 'Ā́ʔkam tafirapuhpū́·v̇ic, 'áffivkam 'u:̭m sípnu'ᵘk. 'Ī́ppankam 'úkrū·pkā̆hìtì pamukíccapaṙ.	Sometimes a piece of buckskin is sewed around on top of the basket. The tobacco basket is made like a sack. The top is a buckskin sack, the bottom is a basket. At the top its tiestring is sewed on.

G. Pahū́·t kunkupavíkkʸahiti pa'uhsípnu'ᵘk

(WEAVING A TOBACCO BASKET)

The Karuk-Yuruk-Hupa type of basketry is described by Goddard[8] and by Kroeber,[9] but a detailed account, in Indian, of the making of one of these baskets is here presented for the first time. This account was dictated by Imkʸanvan as a tobacco basket was actually made, from the time the warp sticks were first held together to the tying on of the finished cover, and so is doubly valuable, since mistakes and misunderstandings were avoided. The basket which was made is shown in its finished stage in Plate 25, *a*, and in its making in Plates 18 to 24, inclusive. The texts here included form part of a large group of texts covering completely the subject of the basketry of these tribes.

a. Pahū́·t kunkupa'ā́ffē·hiti pa'uhsípnu'ᵘk, pahū́·t kunkupatáyī·θhahiti'	(HOW THEY START THE TOBACCO BASKET, HOW THEY LASH THE BASE)

Plates 18 to 22, inclusive, illustrate the method of starting the tobacco basket, the lettering in the plates corresponding to the letters heading the sections below.

A	A
'Ā́xxak taniphī́·c piccī́·tc passā́ṙip, xákkarari kʸú:̭k 'u'íkkʸù-	I put together two hazel sticks with their tips pointing in oppo-

---

[8] Goddard, Pliny Earle, Life and Culture of the Hupa, University of California Publications in American Archeology and Ethnology, vol. 1, no. 1, Berkeley, Sept. 1903, pp. 38–48.

[9] Kroeber, A. L., Basket Designs of the Indians of Northwestern California, op. cit., vol. 2, no. 4, June 1904, pp. 105–164.

vūtì',[10] va̭: kunkupa'áffe·hiti'. Xas kúkkṷ:m 'áxxak tanipī́·caŕ, va̭: vúr ukupitti', va̭: vur úpθā̆·ntùnvùtì kúkku'ᵘm, kúkkṷ:m vura va̭: xákkarari kʸú̯:k 'u'ipánhivuti'.[11] Kúkkṷ:m vura va̭: tanikʸupe·phī́·crihaha', pí̯:θ tu'árihiċ. Sákri̭:v ni'axaytcakkicrihti', xay 'upiccánnā̆·n'và. Kúttutukam ni'axaytcákkricrihti'.

site directions, they start a basket that way. Then I put two more together in the same way, they lie together again, again the tips are pointing outward to both sides. I put them together again in the same way, then there will be four. I hold them tight, so they will not get mixed. I hold them in my left hand. [See Pl. 18.]

B

Xas pí̯:θ kʸúkkṷ:m tanipaphíttak 'ávahkaḿ, 'u'íkkʸùkāràtì', va̭: vura 'ukupa'ikʸuppī́·θvahiti pappî·θ, yíθθu kú̯: kunʔíkkʸùvūtì'. 'Ā́vahkam pí̯:θ takunʔíkkʸukaŕ. Karixas takuyrakinívki̭: passáŕip, xas ik yá̯:s tcími passarum ninakavárā̆·v́ìc. Súʔkamhḙ:c pí̯:θ kʸaru 'ávahkam pí̯:θhe'ᵉc passáŕip. Xas pí̯:θ 'ávahkam taniphíttak̓, kʸaru súrukam pî·θ.

Va̭: kó· 'ipcū́·nkinitcas kunikyā́·tti', pakó· 'áffihe'ᵉc.[12] Pakunxutiha̭:k nī́·namitchḙ:c pasípnu'ᵘk, 'ipcū́·nkinitcas va̭: 'ṷ:m kunikyā́·tti pasaripʔáffiv́. Va̭: ká̯:n vā́·ramas kunʔī́·kkʸuti', patuθivfiripkʸúrivaha'ᵃk, púva̭: 'ṷ:m 'aʔ 'ivyíhura·tihaṕ pe·pcū́·nkini-

B

Then I put four more on top of these, crosswise, these four lying together in the same way, running different directions. They put four crosswise on top. Then there are already eight, then I am going to put the pine roots over them. Four will be inside [the basket], and outside [the basket] there will be four. I put four on top and four underneath.

According as they make them short [referring to the overlapping], so will the bottom be. When they want to make a small storage basket, they make the hazel-stick bottom short ones. They splice long sticks in there, where they [the butt ends of tcas pa'áffiv́. Kunippē·ntì 'afívkiř.[13]

---

[10] Lit. they have their heads, i. e., their tips in the case of hazel sticks, pointed in a certain direction. Cp. húka kunʔíkkʸùvūtì', which way are their heads pointed?, e. g., asked as one enters a strange house in the dark where Indians are sleeping on the floor at the time of the New Year ceremony, for fear one might step on somebody's head.

[11] Or 'u'íkkʸùvūtì', the two verbs are used as synonyms.

[12] The overlapped section of the 8 sticks is usually considerably smaller than the bottom of the basket.

the overlapped sticks] come to an end, the short ones never run up [the side of the basket]. They call them [the overlapped sticks of the bottom] afívkiř. [See Pl. 18.]

C

Va:̭ pícci:̭p niynakaváratti papí:̯θ passárip va:̭ po·sú?kamhe:̭c passípnu'ᵘk.

Tanitáyī·θha'[14] 'ā·ssak tanipúθθar passářum pasarum?íxxaxapu'. 'Ī·kʸam po·'á·shítiha'ᵃk, va:̭ ká:̯n tanipúθθař. 'Ī·nnā́·k 'ássipak 'a·s niθrírināti', tcé·myátcva 'a·s nipí·vúrukti pavik. Xas yíθθa tani'ū́·ssiṕ. Pava·ramé·ci:̭p passárum va:̭ tanitáy̍av.

Kíxxumnīpa:̭kam passárip va:̭ ká:̯n tani'aramsī́·prin pataniynakavára'ᵃ. Tívap kú:̯k tani'íccipma passářum.

First I lash together the four sticks that are going to be on the inside of the basket.

I lash the base. I soak the pineroots, the pineroot shreds, in water. I soak them outdoors at the spring. I have water in the house in a bowl basket. I put water on them every once in a while. Then I pick one up. I choose a good long one.

I start lashing at a corner between the hazel sticks. I run the pineroot strand across diagonally. [See Pl. 19.]

D

Pí:̯θsú?kam 'u'áhō·ti', pí:̯θ̓ passárip kó·vúřa tanicríkkʸasřar. Karixas kúkku:̭m tívap kú:̯k tanipíccipma' 'ávahkamkaḿ.

Then it runs underneath four, I take in all four hazel sticks. Then I run it diagonally across again on top. [See Pl. 19.]

---

[13] Special term for the area of overlapped hazel sticks at the bottom of a basket, lit. what they make the bottom on. E. g., somebody asks where my hazel sticks are, and I answer: ta'íp va:̭ ni'afivkířat, I already started to make the bottom on them. Ct. ta'íp va:̭ ni'áffiv́, I already started the bottom of a basket. 'Afívkiř is synonymous with sarip?áffiv́, hazel stick bottom.

[14] Lit. I make a cacomite, *Brodiaea capitata* Benth. Why this term is applied to the act of lashing the base of a basket together is not known; possibly the result looks like a cacomite bulb.

E	E
Yíθθa passáṙip, papiccī́·tc kumassárip taniynákka'ᵃr.[15] Papici·tcsárip kumá'ă·tcip va:̭ taníyŭ·nnupri'.	Then I run it around one stick, the first stick. I put it through between the first and the second sticks. [See Pl. 19.]
F	F
Xas kúttutŭkam kú:̯k tanipíyŭ·n'ma.[16] Karixas 'iθyŭ́·kkúkam kú:̯k tanipíccipma passáṙum. Papici·tcsárip muppī́·matc [17] va:̭ ká:̯n taníyŭ·nnŭpri'.[18]	Then I turn it [a quarter turn] to the left. Then I run the pineroot strand straight across. I put it through between the first and the second sticks. [See Pl. 19.]
G	G
Karixas tani'ŭ́·v'rin. Karixas tívap [19] kú:̯k táni'û·v. Pa'ifuθsarippī́·matc va:̭ ká:̯n taníyŭ·nkŭṙi.	Then I turn it over. Then I put it across diagonally. I insert it between the second and third sticks. [See Pl. 19.]
H	H
Xas tanipŭ́·vrin kʸúkku'ᵘm. Xas kúkku:̭m 'iθyŭ́·k tani'íccipkʸar,[20] tanipiynákka:̭r kúkku'ᵘm.	Then I turn it over again. Then I run it straight across again, I run it around [through] again. [See Pl. 19.]
I	I
Xas kúkku:̭m tani'ŭ́·v'rin. Xas tívap tani'íccipma'. Xas taníyŭ·nkuri kuyrakansarippī́·m'matc.	Then I turn it over again. Then I run it diagonally across, then I insert it between the third and the fourth sticks. [See Pl. 20.]

---

[15] Or tani'ŭ́·v'raθ, I pass it under.

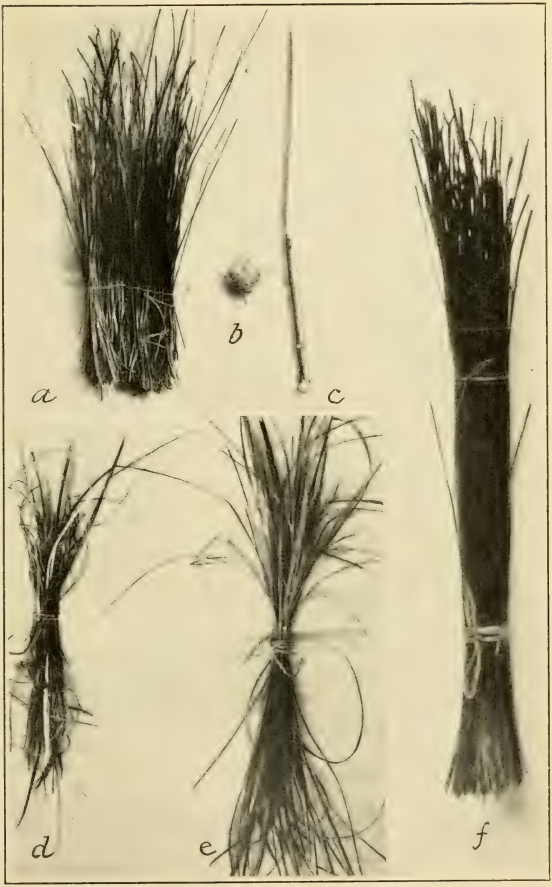
[16] Or tu'íccipkʸaṙ, it runs across.

[17] Lit. next to the first stick.

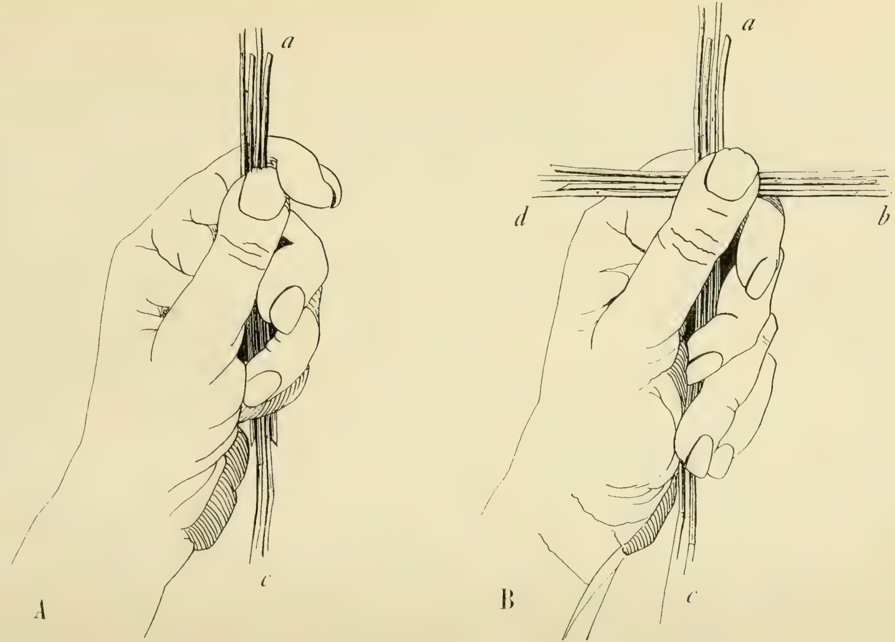
[18] Or vo·kupa'áhō·ti', it runs.

[19] Here used to indicate not from corner diagonally to corner, as it has previously been used, but diagonally from the interstice between first and second sticks on one side to that between second and third sticks on the opposite side.

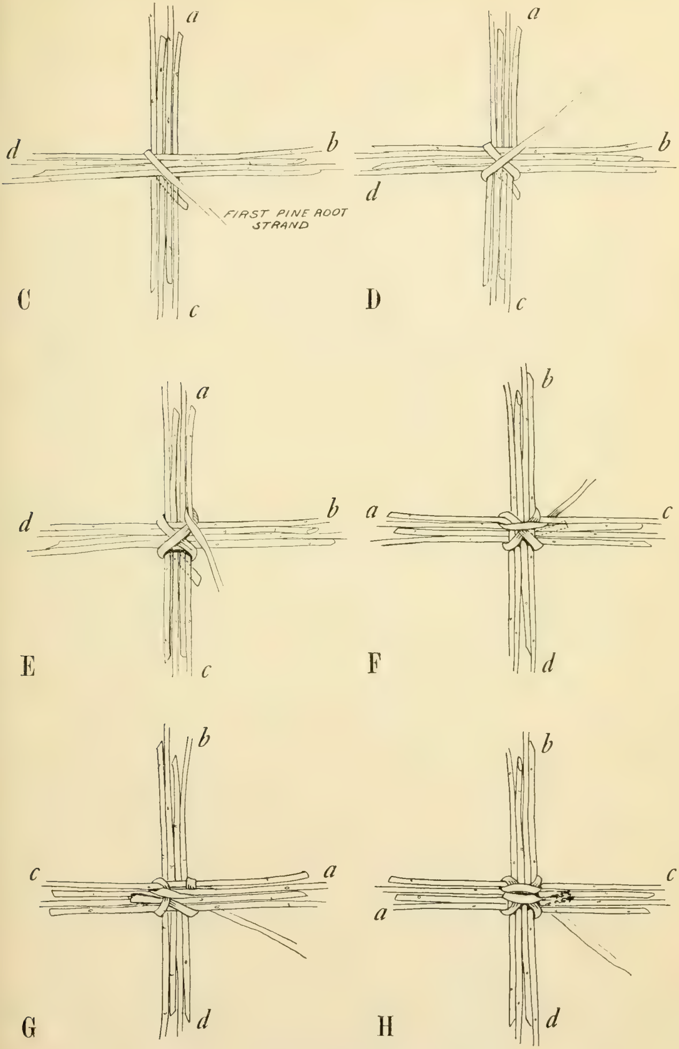
[20] Or tanipíhyă·kkaṙ, but this usually refers to larger objects.



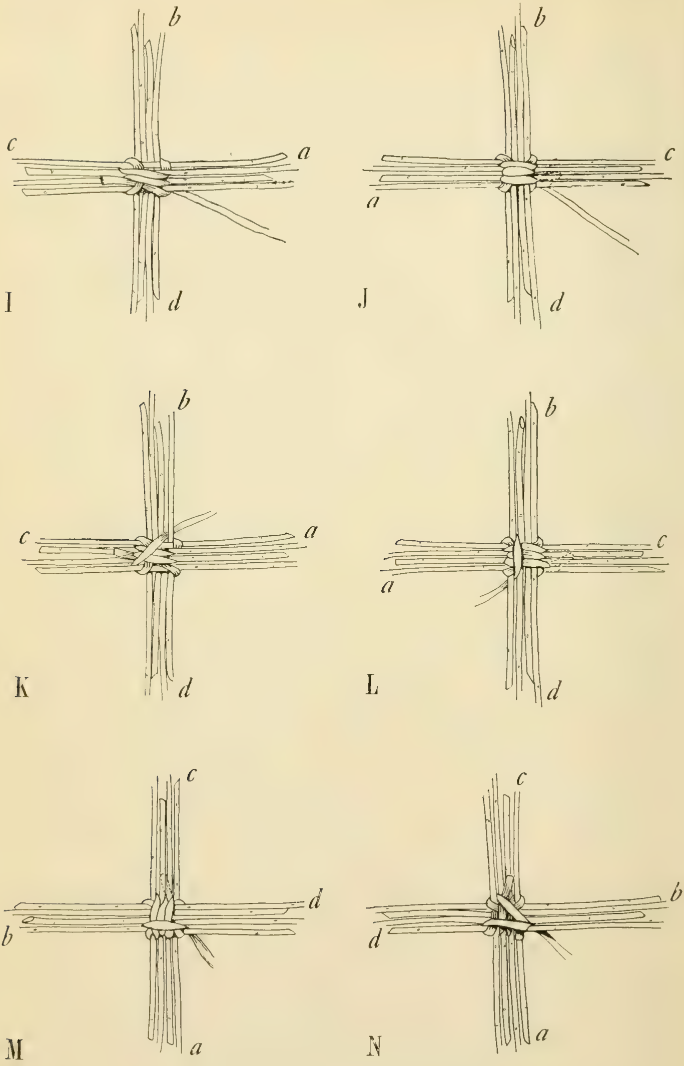
a, Twined bunch of maidenhair stems; *b*, iris twine for twining same; *c*, stick with split end through which maidenhair stems are pulled before they are split; *d*, bunch of reddish backs of maidenhair stems, split from the fronts and to be thrown away; *e*, bunch of fronts prepared for weaving; *f*, bundle of maidenhair stems, not twined



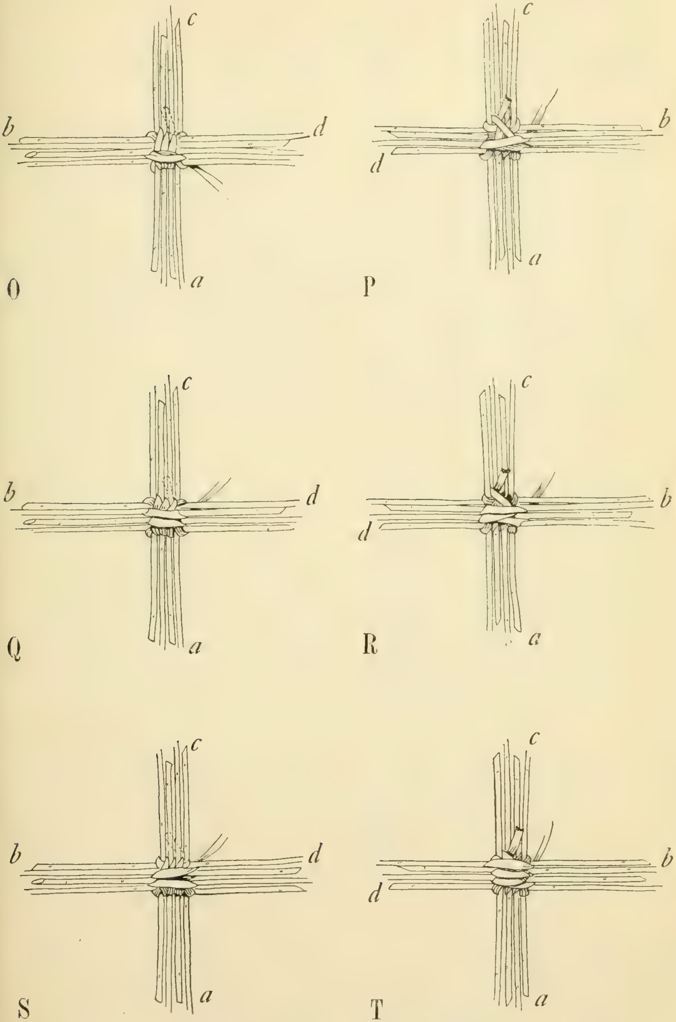
FIRST START OF A TOBACCO BASKET


C
a
b
c
d
FIRST PINE ROOT STRAND
D
a
b
c
d
E
a
b
c
d
F
a
b
c
d
G
a
b
c
d
H
a
b
c
d

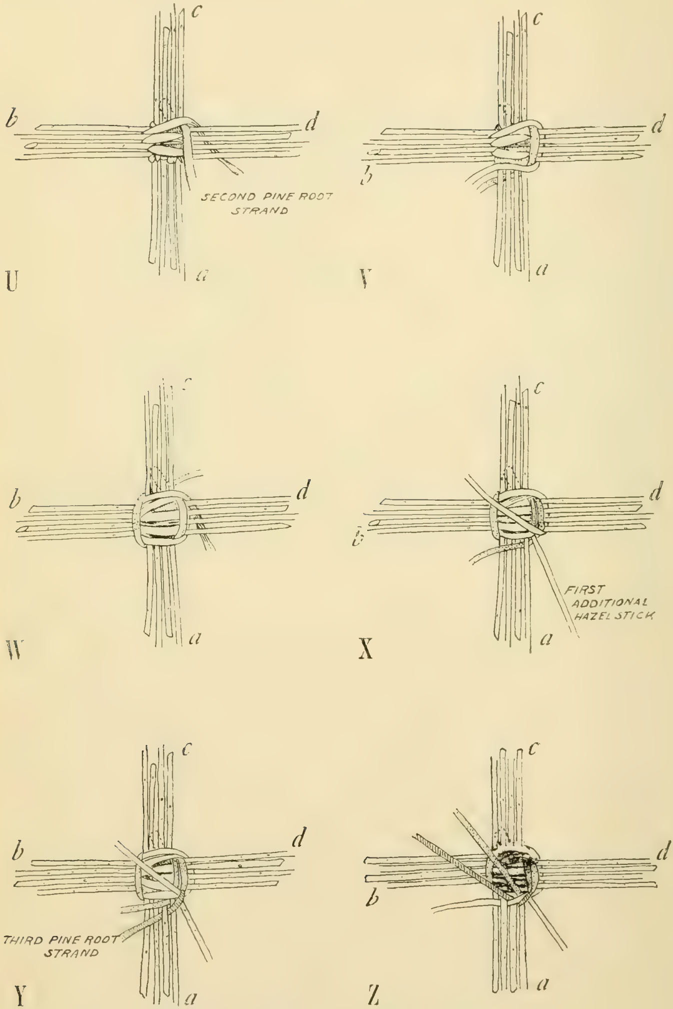
Stages in Weaving Tobacco Basket


b
c
a
I
d
b
c
a
J
d
b
c
a
K
d
b
c
a
L
d
c
d
b
M
a
c
b
d
N
a

STAGES IN WEAVING TOBACCO BASKET


c
b
d
a
O
c
b
d
a
P
c
b
d
a
Q
c
b
d
a
R
c
b
d
a
S
c
b
d
a
T

Stages in Weaving Tobacco Basket


c
b
d
a
SECOND PINE ROOT STRAND
U
c
d
b
a
V
c
b
d
a
a
W
c
d
b
FIRST ADDITIONAL HAZEL STICK
a
X
c
b
d
THIRD PINE ROOT STRAND
a
Y
c
d
b
a
Z

Stages in Weaving Tobacco Basket

J

Xas kúkkuː̭m tanipū́·v’rin. Xas ’iθyáruk tani’íccipkʸaṙ. Xas kuyrakansárip piθvakansárip xákkː̭n mukúnʔā̆·tcip taníyū·nnupri’.

J

Then I turn it over again. Then I run it straight across. Then I insert it between the third and the fourth sticks. [See Pl. 20.]

b. Passúʔkam vassárip vaː̭ takuniynakavára·m’mar

(THEY FINISH LASHING THE INSIDE STICKS)

Súʔkam tanipíkya’ᵃr, panitáyī·θhiti’.[21] ’Ā̆vahkam kuna tcímihe’ᵉc,[22] pakúː̮kam ’u’ávahkāmheː̭c pasípnu’ᵘk. Payḗ·m vúra vaː̭ hitíhaː̭n vaː̭ kúː̮kam ’u’ávahkamhiti’, pakúː̮kam ’u’ávahkamhitihe’ᵉc. Pakúː̮kam na’ávhivuti’. Puna’ū́·vrīnatihaṙa vura payváhe’ᵉm.

I have finished lashing the inside [group of sticks]. The outside [group of sticks] I now in turn am going to lash, where the outside of the basket is going to be. The side that is up now is going to be the top of the basket. That side faces me now. I do not turn it over any more.

c. Xas vaː̭ vura kuniynakavárā̆·ti kʸúkku’ᵘm

(HOW THEY CONTINUE LASHING)

K

Kúkku·m tanipū́·v’rin. Tcimi niynakavárā̆·vic pa’ávahkam píː̭k ’íkkʸukāratihaṅ.[23] Tívap tani’íccipma’. Karixas vaː̭ papiccī́·tc muppī́·matc passárip taníyū·nnupri’.

K

Then I turn it over again. I am about to lash the outside four that run across. I run it diagonally across again. Then I insert it between the first and second sticks. [See Pl. 20.]

L

Kúkkuː̭m vaː̭ kari tanipū́·v’rin. ’Itcyū·kinuyā́·tc tani’íccipkʸaṙ. Papici·tcsárip muppī́·matc vaː̭ káː̮n taníyū·nnūp’ri.

L

Then I turn it over again. I run it straight across. Between the first and the second sticks I insert it. [See Pl. 20.]

M

Karixas kúttutū̆kam kúː̮k tanipíyū·n’ma’.

M

Then I turn it a [quarter of a turn] to the left. [See Pl. 20.]

---

[21] Ct. pani’áffivti’, which although used as a synonym of panitáyī·θhiti’, when referring to starting a basket, means to weave the entire bottom, not merely to lash the base.

[22] Or kúnahe’ᵉc for kuna tcímihe’ᵉc.

[23] Or pa’ávahkam kumáppī·θ pa’íkkʸukāratihaṅ.

N	N
Karixas tani’ū́·v’rin. Karixas kúkku:̭m ’iθyū́· kú:̯k tani’íccipma’, taníyū·n’ma.	Then I turn it over. I run it across again, I put it through. [See Pl. 20.]
O	O
Karixas kúkku:̭m tanipū́·v’rin. Karixas kúku:̭m vūra ’iθyū́· kú:̯k tanipíccipma’, va:̭ ’u:̭m kári tatinihyā́’^{a}tc. Hā́·ri paniynakavára·ti passářum k^{y}ákum ’áʔváři, puttirihitihařa; va:̭ kumá’i’i Pa’axákya:̭ nipiynákkā·rati’. Hā́·ri va:̭ ká:̯n kúkku:̭m[24] tanipíccipīv’raθ, ’ípa pícci:̭p ni’íccipīvraθ̇at, papu’im^{y}ustihayā́·ha:̭k pícci’^{1}p, papukó·ha’^{a}k pícci’^{1}p.	Then I turn it over again. Then I run it across still another time, so it will be flat. Sometimes some of the pineroot strands I am putting around are too high, not flat; that is why I lash it around twice. Sometimes I run it around a second time where I ran it around before, in case it does not look good the first time, if it is not right-sized the first time. [See Pl. 21.]
P	P
Kárixas kúkku:̭m tanipū́·v’rin. Karixas tívap kú:̯k tanipíyu·n’ma, pa’ifuθsárip muppī́·m’matc.	Then I turn it over again. Then I insert it diagonally across, between the second and the third sticks.
Q	Q
Karixas kúkku:̭m tani’ū́·v’rin. ’Itcū·kinuyā́·tc kú:̯k tani’íccipma’.	Then I turn it over again. I run it straight across. [See Pl. 21.]
R	R
Karixas kúkku:̭m tani’ū́·v’rin. Kúkku:̭m ’iθyū́· kú:̯k tanipíccipma’, va:̭ ’u:̭m kumá’i’i ’imustihaya·yā́·tche’^{e}c.	Then I turn it over again. I run it across another time, so it will look better. [See Pl. 21.]
S	S
Kúkku:̭m tani’ū́·v’rin. Karixas tívap kú:̯k tanipiyū·n’ma, kuyrá·k passárip muppī́’^{1}m.	I turn it over again. I insert it diagonally across, between the third and the fourth sticks. [See Pl. 21.]

---

[24] Or ’axákya’^{a}n, two times.

T	T
Karixas kúkku:̭m tanipū́·v'rin. 'Iθyú·kyatc[25] vura tani'íccipkʸaṙ. Pakú·kam 'usúʔkamhitihe'ᵉc, payḗ·m va:̭ 'ávahkamtah.	Then I turn it over again. It is straight across that I run it. What is going to be the inside of the basket is on top now. [See Pl. 21.]
d. Pa'ávahkam vassárip kúna takuniynakavárā́·m'mar	(THEY FINISH LASHING THE OUTSIDE STICKS)
Xas 'ávahkam va:̭ kúna tanipíkya:̭r passárip panitáyī·θhiti', papí:̮θ pakú·kam 'u'ávahkamhe'ᵉc.	So I finish lashing the other outside warp sticks, the four that will be outside of the basket.
e. Yíθθa takunipvíkkirō·piθva', pí:̮θ passárip takunpicríkkʸas'rar	(THEY WEAVE ONE COURSE, TAKING IN FOUR STICKS AT A TIME)
U V W. (See Pl. 22)	U V W. (See Pl. 22)
Karixas kúkku:̭m tanipū́·v'rin. Pakú·kam 'u'ávahkamhitihe'ᵉc, payḗ·m va:̭ 'ávahkamtah, hitíha:̭n 'u'ávahkamhitihe'ᵉc.	Then I turn it over again. What is going to be the outside of the basket is on top now, it is going to be on top all the time [from now on].
Karixas 'iθā́·n nipvíkkirō·ppiθvuti pitcvámmahitc nipicvíkkʸasrarati passáṙip. 'Itcā́·nnitc vura va:̭ tanikʸupávī·krō·vaha'. 'Itcā́·nitc vúra 'upvápirō·piθvuti', tanipvíkirō·piθ'va. Pí:̮θ nipicríkkasrā́rati', pí:̮θ vúra passáṙip. 'Itcā́·nitc vúra nipvíkirō̆·piθvuti'.	Then I two-strand twine once around taking in four sticks at a time. I two-strand twine around thus just one course. It takes in four sticks at a time, I weave around once. I take in four at a twining, four sticks. I just two-strand twine around once.
Panitáyī·θharati va:̭ vur usá·mkúti', va:̭ vura nivikkʸare'ᵉc. Va:̭ ká:̮n 'upihyárupr ā̆mti tī·m passáṙum.[26] Karixas yíθθa kuma tanihyákkuri passáṙum. Kunic taniypùθìpùθ 'áxxak vura yíttca:̭tc passáṙum, 'íθā́·n vúra pataniypùθìpùθ, va:̭ 'u:̭m puntaránnā·mhitihaṙa, karu va:̭ 'u:̭m pu 'ipvṓ·nnúpramtihaṙa. Pa'ípa mū́·k ni-	What I am lashing with is not all used up, with it I am going to two-strand twine. The pineroot strand sticks out at the corner. Then I introduce a new pineroot strand. I twist the two pineroot strands together, just one twist around, so it will not show (where I introduced the second strand) and so it will not come loose again.

---

[25] Or 'itcyu·kinuyā́·tc.

[26] See T, pl. 21.

táyī·θhitihat́, vaː̭ mű·k nicríppihti', pa'íffuθ patanihyákkuri passáṙum, Suʔkamkam 'u'áhō·ti pa'ípa nitáyī·θharati',[27] papiccī·tcʔicríkkʸuṙi, pa'ípa niyákkurihat passárum 'ávahkamkam 'u'áhō·ti'. Píː̭θ passárip mu'ávahkam 'iθyű·k tu'íccipkʸaṙ yíθθa passáṙum, karu yíθθa passárum súʔkaṁ. Yíθθa kuna to·ssúrukam[28] yíθθa tu'ávahkam vaː̭ panikupe·críkkʸurī·vahiti', yíθθa kuna tasaripsúṙuk, yiθθa kuna tasaripʔávahkaṁ, 'áxxak pakunʔáhō·ti passáṙum.	I make firm the newly introduced pineroot strand with the same strand that I lashed with. The one that I lashed with runs underneath [the four sticks] at the first taking-in, the one that I introduced runs across on top. One pineroot strand runs across on top of the four sticks, and one underneath. One strand goes under and one over, that is the way I two-strand twine, one goes under the hazel sticks, one goes over, the two pine root strands run along.
Kíxxumnīpaː̭k xas patanicríkkʸuṙi. Karixas vaː̭ 'upávahkamputi passárum 'ípa[29] súʔkaṁ, patanicríkkʸurīha'ᵃk, karu vaː̭ to·psúʔkam pa'ípa 'ávahkaṁ.	At the corners, I cross the strands. Then the pine root strand that was underneath [in the previous taking-in] runs on top, when I cross them, and that which was on top runs underneath.
'Iθá̄·n páy nikʸupávī·krō·vahiti' karixas patani'áṙav.	I two-strand twine once around in this manner, then I start to three-strand twine. (See Pl. 22).

f. Yá·stī·kʸam kúː̭k takunví·kma, (THEY WEAVE TO THE RIGHT)

Yá·stī·kʸam kúː̭k taniví·kma'.[30] Há̄·ri vura kú·kam kúttutukam kúː̭k kunví·kmùtì'. 'Áxxa kitc vura mit pani'á·púnmutihat pamita vaː̭ kunkupavíkkʸahitihat́. Mahō̆·n'nin[31] vaː̭ mit yíθθa', karu 'Asʔúttacaṅatc[32] vaː̭ mit yíθθa'; kunipítti vura ta·y kúttutukam kúː̭k kunví·kumtihaṅik. Kó·vúra mit 'utí·θhina·tihat pamukún'vik.	I always weave to the right. Sometimes some people weave to the left. I only knew two who wove that way. Mahō̆·n'nin was one, and 'Asʔúttcaṅatc was one; they say there used to be several that wove to the left. All of them produced poor weaving.

---

[27] It is a matter of chance which strand goes across on top and which underneath. Sometimes the twisting is omitted.

[28] Or to·ssúʔkam.

[29] Or pa'ípa.

[30] Old Karuk as well as Eng. way of expressing the direction of the weaving = in clockwise direction.

[31] Of obscure mg., Sally Tom.

[32] Mg. packing a heavy load of water, Lizzie Abels.

g. Pahū́·t piccī́·tc kunkupa'áravahiti'

X Y Z (See Pl. 22)

Paká̯:n tanipvíkkirō̆·piθvaha'ᵃk, va̭: ká̯:n pani'áramsīprivti'. Kixxumnīpa̭:k ni'áramsīprivti'.

Paká̯: ni'áramsī·prīvti piccī́'ⁱtc,[33] va̭: ká̯:n pe·pvikmúramhe'ᵉc. Pé·pvíkmúram tanípvī·kmaha'ᵃk, va̭: vura kárixas nickʸáxxicrīhti', paniví·ktíha'ᵃk. Va̭: vúra karixas nickʸáxxicrīhti pate·pvíkmúramha'ᵃk. Pahó·tahyā̭̆:k tanikʸṓ·ha'ᵃk, papuva né·pvī·kmaha'ᵃk, va̭: kari kunipítti' puyā̆·hara 'ī́·n napicrḗ·vihe'ᵉc, 'ikxáram 'uvíkkʸḙ:c pananív̇ik.[34]

Paká̯:n tani'áramsiṗ, sárip karu sárum taniyákkuri kʸâ·n. Yíθθa kúkkṷ:m taniyákkuri passáṙum, kuyrá̯:k tu'árihiċ. Va̭: ká̯:n panihyákkurihti pa'áxxa kumá'ā̆·tcip passáṙum. Pataniyákkurīha'ᵃk, 'áxxak nipicríkkʸasrā̆rati passáṙip

(HOW THEY TWINE WITH THREE STRANDS THE FIRST TIME)

X Y Z (See Pl. 22)

Where I finish going around once, that is where I start to twine with three strands. I always start to three-strand twine at the corner.

Where I first start to three-strand twine, that will be the end of the courses. When I get to the end of a course, that is the only time I can stop working, when I am working on a basket. I stop at the end of the course. If I quit in the wrong place, before I weave to there, they say a dead person will help me weave, he will weave on my basket in the night.

Where I start to three-strand twine, I always insert both a hazel stick and a pine root strand. I introduce another pine root strand, that makes three. I insert it between the two other pine root strands. When I introduce a new hazel stick, I always take in two hazel sticks together by the twining.

---

[33] Or paká̯:n piccī́·tc ni'áramsī·prīvti'. Where the course of two-strand twining starts really determines the end of the courses, but since where this starts is inconspicuous while the start of the three-strand twining is readily seen, the latter is considered by the Indians to determine the place.

[34] This belief, that one must reach the end of a course, tends to make the basket work progress faster. When another matter calls, diligent work is put in to reach the goal, the end of the course. Then if the distraction is not pressing, one weaves a little beyond—with the result that one is again course-end bound through a mighty superstition. The work progresses. This is the informant's own amusedly volunteered observation.

Súʔkam ’uvḗ·hricukti pasaripʔáffiv karupassárum pavúra piccī́·tc taniʔī́·kkʸāha’ᵃk.

Pasaripʔáffiv niθavátvā̆·tti’, va:̭ ’u:̭m xé·ttcitc patanitákkukaha’ᵃk. Va:̭ kuma yíθθa kuna vo·yávhiti’, pu’ipvṓ·nkivtihaṙa pataniθavatváttaha’ᵃk.

Va:̭ pó·kupitti kuyrá:̭k passárum ’aʔ ’uvḗ·hriv ’ávahkam hitíha:̭n vū̆ṙa. Pa’ifutctī́·mitc va:̭ pani’usiprī́·nnati vura hitíha’ᵃn, viri va:̭ paniynakavára·ti’:[35] ’Ā́xxak ’ávahkam ’u’áhō̆·ti’, xas va:̭ yíθθa passárip musúrukkam tupiynákka’ᵃr.[36] Tcé·myátcva nipicríppihti’, sákri:̭v nipikyā́·tti’. Va:̭ nikʸupa’áravahiti’.

Payíθθa to·psū́·nkinatcha’ᵃk, xas yíθ kúna taniyákkuri passáṙum.

Piccī́·tc paniví·krṓ·vuti’, ’itcámmahitc tí·mxákkarari kitc nihyákkurihti’. Va:̭ kuma’íffuθ ta·y vura tanipī́’ⁱk, ’axákmahitc nipicrikʸasrā́·nvuti pavúra hṓ·y vúrava yíθθa tanihyákkuriha:̭k passáṙip. Pavura hṓ·y vura kunic to·xá·sha’, kari kʸúkk:̭m yíθθa tanihyákkuṙi.

Pa’áffiv kʸaríha’ᵃk, va:̭ kari kitc pani’ī́·kkʸúti’. Pata’áʔ ’uvṓ·rura·ha’ᵃk, va:̭ kári tako· pani’ī́·kkʸuti’, hā́·ri xas vura kúkku:̭m yíθθa tanihyákkuṙi. Vura kunʔá·punmuti pa’affívkiṙ, vā́·ramas va:̭ ’u’ᵘm, karu kḗ·citcas. Ká·kum ’u’ī́·kkʸáhiti passáṙip, kuru ká·kum ’úθvuyti ’afívkiṙ.

The bases of the hazel sticks and pineroot strands, as soon as I introduce hazel sticks, stick out inside the basket.

I chew the butt ends of the hazel sticks so that they will be soft when I clean out the inside of the basket. And another thing, they do not slip back out, if I chew them.

That way three pineroot strands are sticking up on top all the time. I take the hindmost one all the time, and pass it around [a warp stick]; it goes over two sticks and passes under one. Every once in a while I pull it tight, I make it solid. That is the way they twine with three strands.

Whenever a pine root strand gets short, I put another in.

The first course I only insert one [warp stick] at each corner. After that I introduce many, I pass it around two [warp sticks] at a time whenever I introduce a [new] warp stick. Whenever there seems to be a gap, I introduce one [warp stick] again.

When still working on the bottom, that is the time when I introduce the most sticks. After I start up the sides of the basket, I stop introducing them, just sometimes I introduce one again. One can tell the originally inserted sticks, they are long ones, and stouter ones. Some are introduced warp sticks, and some are called sticks that one starts with.

---

[35] Or panicrikʸurī́·vuti’.

[36] Or nicríkkʸurīhti’, I pass it.

Píː̯θ tani’ářav, vaː̭ ’uː̭m sákri’¹v. Ká·kum taː̭y kunʔáramti’; vaː̭ ’uː̭m kumayá·yą̄́’ᵃtc. Hā́·ri vura taː̭y kunʔáramti’, karu hā́·ri vura tcī́·mitciťc.	I twine with three strands four times around, then it is strong. Some people twine with three strands several times around; then it is a little better. Sometimes they three-strand twine a lot, and sometimes just a little.
h. Pahū́·t kunkupa’axaytcákkicrihahiti pakunví·ktiha’ᵃk	(HOW THEY HOLD THE BASKET AS IT IS BEING WOVEN)
Vaː̭ vura nikʸupaxaytcákkicrīhahiti pavik, súrukam pasúʔkamhē̆’ᵉc, vaː̭ vúra nikʸupéyttárā̆mkā̆hiti pananípkʸúruhak pakúː̯kam usúʔkamh’ᵉē̆c.[37] Papúva xay napikríriha’ᵃk, papúva navíkkʸura·ha’ᵃk, vura hitíhaː̭n suʔ úθxū̆·priv pananipkuruhʔávahkam̓. Patcimi nívíkʸurā̆·vicaha’ᵃk, vaː̭ kári nipaθakhíkkʸuti’; paké·tcha’ᵃk, vura ’ấ·pun ’u’í·θra’,[38] naníθva·ykʸam̓, ’ukríribriv̓.	I hold the basket with its inside down, I hold its inside upon my thigh. When I do not yet hold it against my knee, when I have not started up the sides yet, it lies mouth down on my thigh. When I start up the sides of the basket, I hold it against my knee; and if it is big, it sets on the ground, in front of me, on its side.
i. Pahū́·t kunkupapáffivmā̆rahiti’	(HOW THEY FINISH OUT THE BOTTOM)
Karixas patanikxúřik.[39] Tanixúripha panyúraramū̆’ᵘk. Tánivik. Takóː̯ pa’ářav.	Then I start to make patterns. I stripe it vertically with bear lily, I twine with two strands.

---

[37] The basket while the bottom is still being worked on is held bottom up on the (formerly bare) thigh just above the knee, not on the knee. In basket work the new warp sticks and woof strands are regularly introduced with the right hand; the left thumb is constantly used to press the strands down and make the work firm.

[38] Or taniθrí·c, I set it.

[39] The impractical shape of the bottom of a certain tobacco basket, which bulged in the center so that the basket would not set flat on its bottom, was blamed on the use, or too early use, of bear lily overlay on its bottom. Papanyúrar ’uvíkkʸarahitihaː̭k pa’áffiv̓, ’uː̭m vura u’ifríccukvuti’. Xas pu’ikrī́críhtihařa, passípnu’ᵘk. Po·’í·frícukahitiha’ᵃk, pu’ikrī́·crihtihařa. Pavikʸayḗ·pca ’uː̭mkun ’áffiv sárum kunvíkkʸarati’. If the bottom is woven with bear lily, it “comes back out” [sticks out]. Then the basket does not set up [good]. When the bottom sticks out, it does not set up [good]. The good weave is to make the bottom with pineroot strands only.

	The three-strand twining comes to an end.
Yíθθa passárum tanipviktcákkic suʔ.[40] 'Áxxaki:̭c vura panivíkkʸarati'.[41] Suʔ kitc vura po·vḗ·hrámnihva'.	I "tie down" one pineroot strand [one of the three strands that I have been twining with] inside. I twine with two strands. It [the end of the dropped strand] must always stick off inside.
Sarumvássihkʸam papanyúrar patanihyákkuṙi. Papanyúrar 'u:̭m vúra hitíha:̭n sarumvássihkʸam 'u'áhō·ti'. Papanyúrar 'u:̭m vura hitíha:̭n 'u'avahkámhiti'. Sarum u'aktáppurahiti papanyúṙar. Sarum ni'aktáppunti papanyúṙar. Pí:̭θ tanikxurikrṓ'ᵒv.	The bear lily strand I always introduce just after [i. e., beyond, in a direction away from the weaver] the pineroot strand [that is to be dropped]. The bear lily strand goes on the back of [i. e., on the outside of] the pineroot strand all the time. The bear lily strand is on top all the time. The bear lily strand is lined with the pineroot strand. I line the bear lily strand with a pineroot strand. I make vertical bar pattern [by facing one strand only] for four courses.
Xas 'áxxak taniví·krṓ·v panyuraramúnnaxiťc, 'áxxak vura sárum ni'aktáppunti papanyúṙar.	Then I twine with two strands around twice with solid bear lily, lining both bear lily strands with pineroot strands.
Karixas 'áxxak niví·krṓ'ᵒv, 'áppap 'ikritápkiṙ, karu 'áppa panyúṙar, 'uxúnniphīno·vahitihaťc. Xas 'íffuθ panyúrar taniví·krṓ'ᵒv, 'áxxaḱ.	Then I twine with two strands twice around, having one strand faced with maidenhair and the other with bear lily, it runs around vertical barred a little [referring to the vertical bar thus produced].
Xas panyúrar sarum xákka:̭n tanixúripha', kuyrá:̭k tanipvíkkirō·piθ'va.	Then after that I two-strand twine twice around with bear lily.
Karixas patcimi nipikrírihe·caha'ᵃk, va:̭ kari tani'áṙav, yíθθa tani'áramnṓ'ᵒv. Karixas yíθθa taniví·krṓ'ᵒv, panyúrar 'áppap ni'avíkvuti', karu 'áppap sáṙum,	Then I vertical bar pattern three times around, bear lily and pineroot strands together. Then when I am pretty nearly ready to start up the sides of the

---

[40] Or súʔkaṁ.

[41] Or panivíkkʸare'ᵒc, that I am going to twine with two strands.

'aravá'ā·tcip. Xas kúkku:̭m va:̭ ká:̯n tanippáȓav, yiθθa kúkku:̭m tanippáȓav.

basket, then I twine with three strands. I twine with three strands once around. Then I two-strand twine once around with bear lily one side and pineroot on the other, with the three-strand twining in the middle. Then I three-strand twine there again, I three-strand twine once around again.

Xas 'arava'ávahkam tanipxúriphīro'ᵒv, kuyrákya:̭n tanipxúriphīro'ᵒv.

Then on top of the three-strand twining I vertical bar pattern around, I vertical bar pattern three times around.

Xas 'áxxak tanipví·krṓ·v panyuraramúnnaxiťc.

Then I two-strand twine twice around with pure bear lily.

Xas pí:̯θ nikutcitcvássiha', 'áppa panyúȓar, 'áppap sáȓum. Va:̭ nikʸupakutcitcvássihahiti', patanípvi·kmaha'ᵃk, va:̭ kari tanipícvī·trip papanyúraȓ, 'áppapkam va:̭ tanipihyákkúȓi.

Then I diagonal bar design with a bear lily strand and a pineroot strand. The way I make the diagonal bar design is that when I have two-strand twined once around, I break off the bear lily strand, I introduce it into the other [pineroot] strand.

j. Pahṹ·t kunkupatakrávahiti súʔkam̓, karixas takunvíkkʸura'ᵃ [41a]

(HOW THEY APPLY A HOOP ON THE INSIDE BEFORE THEY WEAVE UP THE SIDES OF THE BASKET) [41a]

Karixas papiccī́·tc tanipikríȓi,[42] patcimi nivíkkʸurā·v̓ic, víri va:̭ kari suʔ tanitákrav̓, yíθθa sárip mṻ·k tanitákrav̓. Va:̭ ká:̯n patanikutcitcvássiha', víri va:̭ ká:̯n patanitákrav̓, pakutcitcvasihasunúkya'ᵃtc. Vura ké·ccitc passárip patani'ṻ·ssip̓, xas va:̭ súʔ tanikífkʸū·nnām'ni.

When I first hold it against my knee, when I am about to start up the sides of the basket, then I apply a hoop. I apply a hazel stick as a hoop. Where I diagonal-bar, that is where I am applying the hoop, inside of the diagonal bar designing. I select a rather stout hazel stick, I bend it around inside.

Xas paniví·ktíha'ᵃk, há·níhmahitc va:̭ niptáspū·nv̇uti patakrá-

Then when I weave, every once in a while I lash in the hoop, I

[41a] See Pl. 23, *a*.

[42] See p. 117.

v̇ar, yá vúra taníkyav̇, suʔ vura tusákrī·vhiram'ni.	fix it good, I fasten it inside firm.
Va:̭ kumá'i'i patanitákrav̇, xáy xé·tcit̓c, panivíkʸurā̆·ha'ᵃk, 'ukā̆́·rimhiti vik, patakravíppuxha'ᵃk.	I apply the hoop, so that it will not be limber, where I start up the sides of the basket; the basket would be poor if I did not apply the hoop.
Patanipθíθθaha'ᵃk, va:̭ kári tanippúriccuk patakráv̇ar.	When I finish the basket, then I rip the hoop out.

k. Pahū̆·t kunkunpavíkkʸurā̆·hiti'[42a]

HOW THEY WEAVE UP THE SIDES OF THE BASKET[42a]

Pa'áffiv takunpáffivmaraha'ᵃk, kari takunpikríṙi.	When they finish out the bottom, then they hold it against the knee.
Xas sárum kuyrá:̯k taniví·krō̆́'ᵒv.	Then I weave around three times with pineroot.
Karixas kúkku:̭m sárummū̆·k tanixxúripha karu panúṙar, pî·θ.	Then I vertical bar design four times around with pineroot and bear lily.
Xas pí:̯θ taniví·krō̆́·v sáṙum.	Then I two-strand twine four times around with pineroot.
Xas kúkku:̭m tanixxúripha', pí:̯θ tanixxúriphirō̆'ᵒn.	Then I vertical bar design again, I vertical bar design four times around.
Karixas 'áxxak tanípvī·krō̆·v panyúṙar.	Then I two-strand twine around twice again with bear lily.
Karixas tanixxúriphiro·v pí:̯θ 'ikritapkíramū̆'ᵘk, panyúrarāmū̆·k káṙu.	Then I vertical bar design four times around with maidenhair and bear lily.
Xas kúkku:̭m 'áxxak panyúrar tanípvī·krō̆'ᵒv.	Then I two-strand twine twice again around with bear lily.
Xas kúkku:̭m tanixxúripha', 'ikrívkir tanixxúriphīro'ᵒv.	Then I vertical bar design six times around.
Xas pí:̯θ tánikutcitcvássi', 'ikritápkir panyúrar xákka'ᵃn.	Then I diagonal bar four times around with maidenhair and bear lily.
Xas kuyrá:̯k tanípvī·krō̆·v panyúṙar.	Then I two-strand twine three times around with bear lily.
Karixas 'itrō̆́·p tanipxúripha'.	Then I vertical bar design five times around.

[42a] See Pl. 23, *b*.

l. Pahŭ́·t ká·kum kunkupapipátrī·pvahiti passářip, pa’ippanváritāha’ᵃk	(HOW THEY BREAK OFF SOME OF THE WARP STICKS WHEN THEY HAVE PROGRESSED WELL TOWARD THE TOP OF THE BASKET)
Kárixas pata’ippanváriha’ᵃk, kari kʸá·kum passárip ’axákmahitc tanipicrikʸásrā·n’va, vaː̭ ’uː̭m ’íppan ’upnī́·nnāmitcputi’, pa’íffuθ tanípvī·krŏ’ᵒv, kari tanipícpā·tsur ’itcámmahiťc, yíθθa vaː̭ tanipícpā·trip, pa’ipa’áxxak nipicríkkʸasrāřat.	Then when I have progressed well toward the top of the basket, then I twine some of the sticks two together, so that the upper part [of the basket] will become slender, then in the next course I break them off one at a time, breaking off one wherever I twined two together.
Pa’umsurḗ·p vaː̭ kunkupé·θvúyā·nnahiti saripvíkkik̓. Hā́·ri vura vaː̭ kunpíhrū·vti’, vaː̭ kunvíkkʸarati sipnukʔanamahatcʔíθxúppař. Hā́·ri vaː̭ vura takunkíccap̓, vaː̭ kuníhrū·vti fáː̯ takunpiθxáxař.	The broken off tips they call “sticks that have been woven with.” Sometimes they use them, weave a cover of a little basket with them. Sometimes they tie them in a bunch and use it to clean things with.
Passárip vura ’íppan uptū́·ppitcasputi’ pataníviḱkʸurā·ha’ᵃk.	The warp sticks get slenderer anyway as I weave upward.
m. Pahŭ́·t vaː̭ vúra kunkupavíkkʸurā·hiti’	(HOW THEY KEEP ON WEAVING UP THE SIDES OF THE BASKET)
Karixas kuyrákyaː̭n tanípvī·krŏ·v panyunanamúnnaxitc vū́řa.	Then I two-strand twine three times around with nothing but bear lily.
Karixas píː̯θ tanikutcitcvássiha’, ’ikritápkir panyúrar xákka’ᵃn.	Then I diagonal-bar four times around with maidenhair and bear lily.
Kárixas píː̯θ tanípvī·krŏ·v panyúřar.	Then I two-strand twine four times around again with bear lily.
’Itrṓ·p tanipxúriphīro’ᵒr.	I vertical-bar five times around.
Karixas kuyráː̯k tanipxúriphīro’ᵒv, ’ikritapkíramŭ́·k karu panyúřar.	Then I vertical-bar three times around with maidenhair and bear lily.
Panyunanamúnnaxitc xas tanípvīkrŏ’ᵒv, ’axákya’ᵃn.	Then I two-strand twine twice around with bear lily.
Karixas tanipxúripha píː̯θ tanípvī·krŏ’ᵒv.	Then I two-strand twine four times around with vertical bar design.

n. Pahŭ́·t kunkupe·pθíθθahiti pa'uhsípnu'ᵘk[42b]

Karixas patcimi nipθíθθe'ᵉc.
Kárixas tani'árav yíθθa'.

Karixas 'ikrívki tanipvíkpaθ̇;[43] sárummŭ́'ᵘk pa'áravmŭ́·k 'usákrī·vhiti'.

Karixas tanípθiθ̇. 'Ipamʔícvī·ttătcmŭ́·k tanipicríkkʸuři. Hắ·ri 'arará'ă·nmŭ́'ᵘk takunpicríkkʸuři, hắ·ri kʸaru vúra vastáranmŭ́'ᵘk. Va:̭ vura ká:̯n xas nickʸáxxicrīhti' pe·pvíkmúřam. Pa'áxxaki:̭tc to·sá·mkáha:̭k paví·krŏ́·v pakári nipθíθθe'ᵉc, va:̭ kári pa'íppam tanitáspur sárippak̇, 'ávahkam 'uvárarī·hva pamu'íppaṅ. Xas pakári tanípvī·kma ká:̯n pe·kvíkmúřam, va:̭ vura nivíkcă·nti pa'íppam passárippak̇. Karixas patanípvī·kmăha:̭k pa'ifutctimítcvī·krŏ́'ᵒv, karixas va:̭ ká:̯n pa'ípa nitaspúrirak pa'íppaṁ, taníyŭ́·nnūpri 'áxxak vura passářum, xas sáruk tanicrŭ́·rúni pa'íppaṁ, tanipicritarářic. Karixas tanivússur pa'íppam pamu'ípankaṁ. Pupippŭ́·ntíhařa, páva:̭ tanínícca ha'ᵃk. Patanikruptárarīcriha'ᵃk,[44] hắ·ri 'áʔ 'upimθatraksī́·prínati'.

(HOW THEY FINISH THE TOBACCO BASKET)[42b]

Then I am about to finish it.

Then I three-strand twine once around.

Then I two-strand twine six times around with pineroot, the three-ply twining holds it [this final two-strand twining] up.

Then I finish it off. I fasten it with a little thread of sinew. They sometimes fasten it with Indian [iris] twine, and sometimes with a buckskin thong. I always stop at the end of a course. When only two rounds remain before I finish, then I loop a sinew [filament] over a hazel stick, the ends of it [of the sinew] hanging down outside the basket. Then when I two-strand twine another course around to the end of the [previous] course there, I two-strand twine the sinew together with the warp stick. Then when I finish the last round, then I put the two pineroot strands through the looped sinew, then I pull the sinew downward; I tighten it down. Then I cut off the ends of the sinew. It does not come undone when I do this way to it. If I sew it down, maybe it will come undone [lit. it will come undone upward] again.

[42b] See Pls. 24 and 25, *a*.

[43] Special verb used of last rows of two-ply twining at the rim of a basket.

[44] Most baskets are finished nowadays by sewing a few stitches with modern commercial thread instead of following one of these old methods.

o. Pahū̆·t kunkupavíkkʸahiti pe·θxúppař [44a]	(WEAVING THE COVER) [44a]
Karixas pe·θxúppar kúna tanıvîk. Xas va:̭ vura tanikʸupé·kxurikkʸaha' pa'uhsípnu:̭k 'ukupé·kxúrikʸāhiti'.	Then I make the cover in turn. I make the same designs on it as the tobacco basket has.
Pícci:̭p tani'áffiv̇, tanitáyī·θha'.	First I start it, I lash the base.
Xas yíθθa taniví·krō̆'ᵒv.	Then I weave around once.
Karixas tanikyā̆·ssip patánivik, va:̭ vúra tani'ī̆· kʸářu. Kuyrá:̯k tani'ářav, karu kuyrá:̯k taniví·krō̆·v sářum.	Then I start to three-strand twine, introducing [new] sticks. I three-strand twine three times around, and then two-strand twine around three times with pineroots.
Karixas kuyrá:̯k tanixxúripha'.	Then I vertical-bar three times around.
Xas 'áxxak taniví·krō̆·v sářum.	Then I two-strand twine twice around with the pineroot.
Karixas kuyrá:̯k tanipxúriphīro'ᵒv.	Then I vertical-bar three times around again.
Karixas 'áxxak tanıpxúriphīro·v 'ikritápkiř.	Then I vertical-bar twice around with maidenhair.
Sárum yíθθa tanípvī·krō̆'ᵒv.	I two-strand twine around once with pineroot.
Karixas patani'ářav, yíθθa tani'ářav.	Then I three-strand twine, I three-strand twine once around.
Kárixas 'áxxak tanípvī·krō̆·v sářum.	Then I two-strand twine twice around with pineroot.
Xás yíttcē̆·tc vū̆ra tanipxúriphīro'ᵒv.	Then I vertical-bar just once around again.
Karixas tanikutcitcvássiha kuyrâ·k.	Then I diagonal-bar three times around.
Xas panyúrar taniví·krō̆·v pî·θ.	Then I two-strand twine four courses of bear lily.
Karixas kuyrá:̯k tanipxúriphīro'ᵒv, 'ikritapkíramū̆'ᵘk.	Then I vertical-bar three times around with the maidenhair.
Karixas 'áxxak tanípvī·krō̆·v panyúřar.	Then I two-strand twine twice around again with bear lily.
Karixas kuyrá:̯k tanikutcitcvássiha sárummū̆·k panyúrar xákka'ᵃn.	Then I diagonal-bar three times around with pineroot and bear lily.
Karixas yíθθa tani'aramno'ᵒv, yíθθa panyúrar ni'avíkvuti kʸaru 'áxxak sářum.	

[44a] See Pls. 24 and 25, *a*.

Karixas yíθθa taniví·krō̆·v panyunanamúnnaxiťc.	Then I three-strand twine once around carrying one bear lily strand along with two pineroot strands.
Karixas 'áxxak tanikutcitcvássiha', 'ikritápkir k^{y}aru panyúŕar.	Then I two-strand twine once around with solid bear lily.
Karixas kuyrá:̮k tanípvī·krō̆'^{o}v, vura panyunanamúnnaxiťc.	Then I diagonal bar once around, maidenhair and bear lily.
Karixas kuyrá:̮k tanípvī·krō̆·v vura sanumúnnaxi'c.	Then I two-strand twine three times around with solid bear lily.
Karixas pa'áxxaki:̭tc to·sá·mkáha'^{a}k, va:̭ kári pa'íppam tanitáspuŕ.	Then I two-strand twine three times around with nothing but pineroot strands.
Xas pata'ifutctī́·mitcha'^{a}k, va:̭ kári kḗ·citcas vura passárum pataniví·krō̆'^{o}v.[45] Va:̭ kari ké·citcas vura passárum patani'úrip pata'ifutctimitcʔípvī·krō̆'^{o}v. Va:̭ 'u:̭m pupiktí·ttíhaŕa.	Then the next, the last course, I hook the sinew over. Then when it is the last round, it is larger pineroots that I weave around with. I select bigger pineroot strands when I weave the last course. That way it does not rip.
Xas sáruk tanicrū́·ruṅi, xás va:̭ ká:̮n pe·θxúpparak 'ū́·mmukitc vura patanivússuŕ. Va:̭ nik^{y}upapicríkk^{y}urhahiti'.	Then I draw it downward, then I cut it off close to the body of the cover. That is the way I fasten the ends.
Kárixas 'itcámmahitc tani'ivukúrī·pva passárip po·vḗ·hrúpramti', tani'ú·msuŕ.[46]	Then I break off one by one the projecting hazel sticks; I trim them off.

p. Pahū́·t kunkupe·nhíkk^{y}ahiti pe·θxúppaŕ (HOW THEY TIE THE COVER ON)

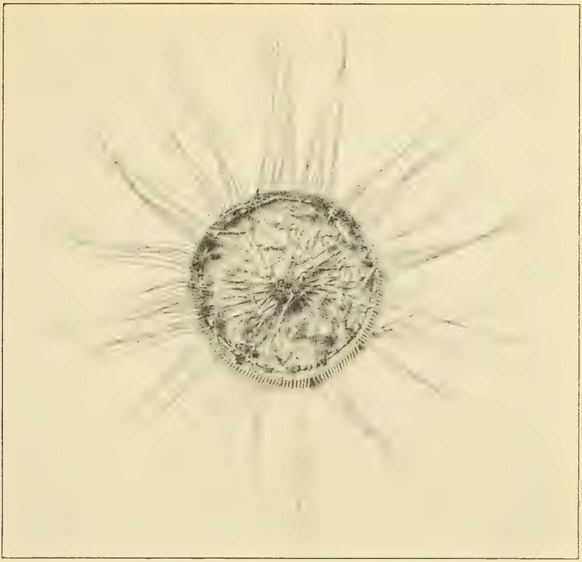
Paniví·ktíha'^{a}k, tcé·myátcva nipikyā́·várihvuti pe·θxúppar pasipnú·kkaṅ, kiri kó:̭ yā́·ha'.	While I am weaving, every once in a while I try the cover on the basket, so it will fit it good.
Karixas pamuθxúppar patanipθíθθaha'^{a}k, xas tani'árip vastáŕan, xas tanikruptararícrī·hva' yimusítcmahitc tanikrúpkúrihva to·pvā́ppirō·piθva vura pavastáŕan, 'uykurúkkū·npāθahiti pavastáŕan.[47] Xakinívkihakan taníkrū·pkùrì 'íppamū́'^{u}k. 'Ipan-	Then when I finish the cover, I cut a buckskin thong; then I sew it on, all around; the thong zigzags around. At seven places I sew it on, with sinew. It is a little below the top that I sew it on, at the three-strand twining.

---

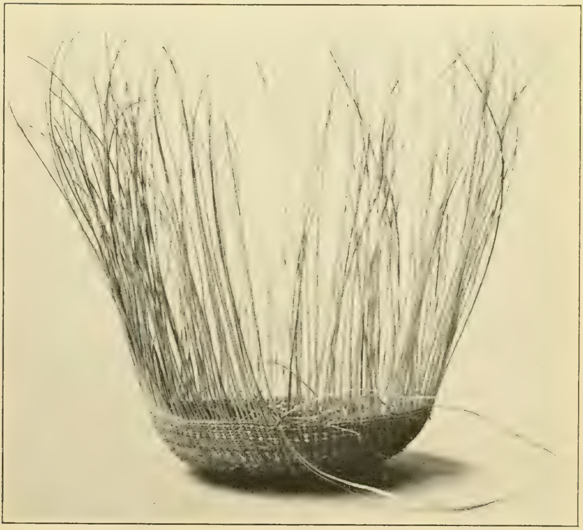
[45] Or va:̭ kári kḗ·citcas vura mū́·k passárum pataniví·krō̆'^{o}v.

[46] The old verb denoting the process of breaking them off.

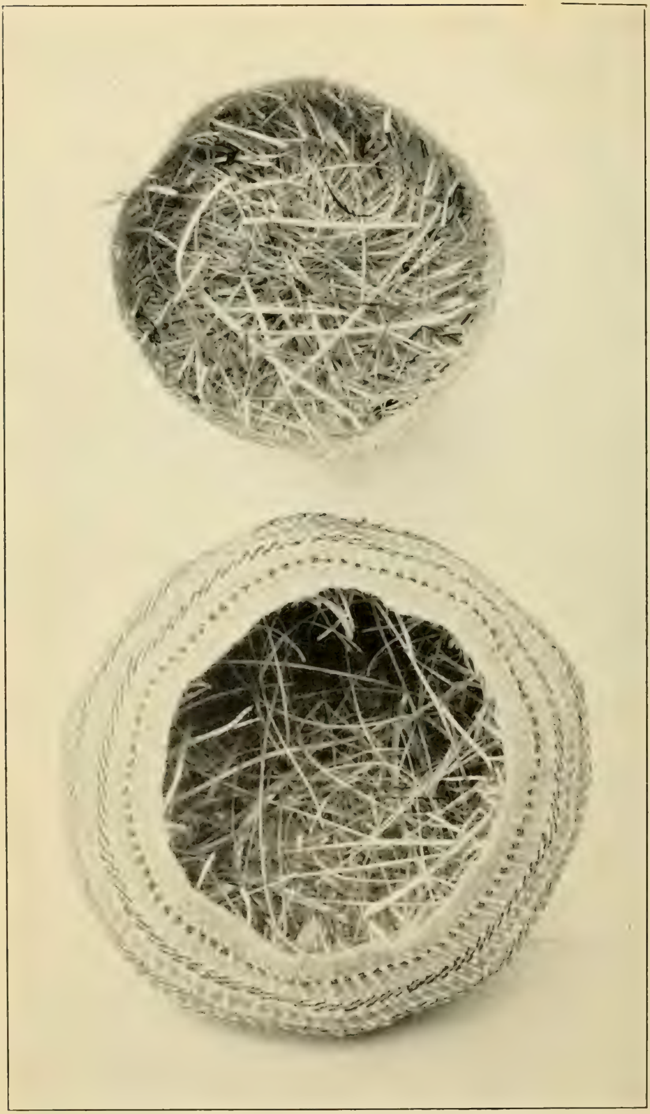
[47] See Pl. 25, *a*.



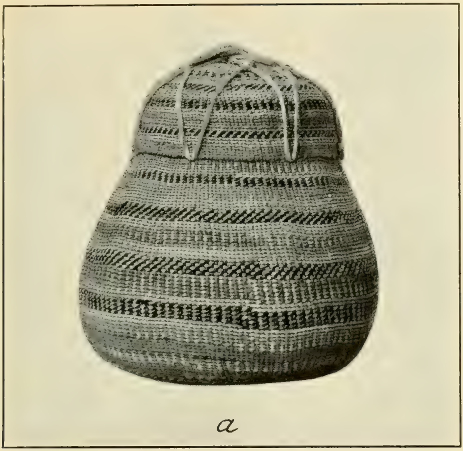
a, The tobacco basket, with bottom finished, with temporary hoop inside



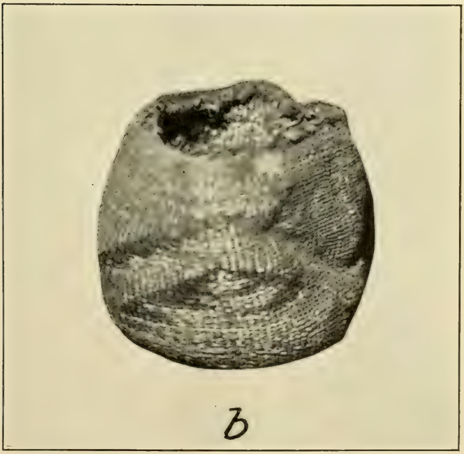
b, The tobacco basket as its sides start up



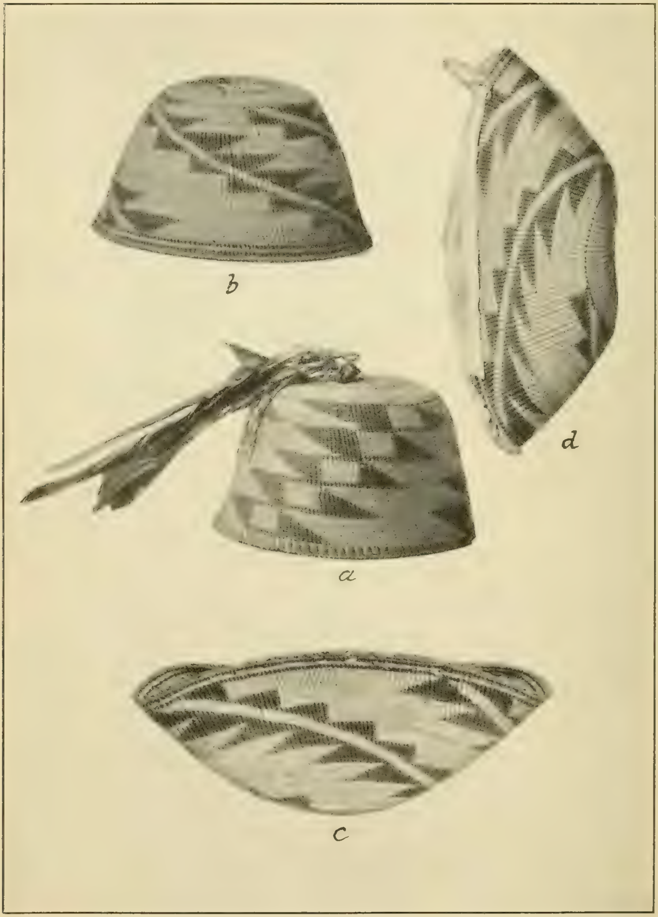
THE TOBACCO BASKET AND ITS COVER, FINISHED BUT NOT YET CLEANED OUT



a, The finished tobacco basket with its cover tied on



b, Limber upriver style of tobacco basket, with foundation of iris twine instead of hazel sticks



a, Upriver woman's hat with bunch of feathers on its top. *b*, *c*, *d*, Three stages of making an upriver hat into a tobacco basket: *b*, the upriver hat; *c*, the same partly sewed up; *d*, the same made into a tobacco basket, hung up with thong. Only a small opening left at the top, otherwise closed with sewed-on buckskin strip súnnukitc va:̭ ká:̯n patanikrúpkúrihva', 'árav̇ak.

Hā́·ri suʔ vura 'u'ik^{y}urúprī·hva patarupráv̇ar, 'ipcū́·nkinatcas vura pavastáran 'u'ik^{y}urúprī·hva, súʔkam 'usúʔpifahina·ti'.

Xas yíθθa vā́·ram taníkrū·pka', vastaranxáṙa, 'árippapu', pamū́·kuninhitaráricrihe:̭c pé·θxúppaṙ. Karu hā́·ri paká:̯n tanipikrupkṓ·m'mar, va:̭ vura tani'ít.cur vā́·ram 'unhíccuru'^{u} [48] pa'áripāpu pamu'íppankaṁ, va:̭ karu vura nihrṓ·vic.

Hā́·ri vúra yíθθa po·hyárupramti 'atcipyā́·k [49] kunpinhík^{y}ō·ti pataruprá v̇ar.[50] Hó·y vúra va kunpinhíttunvuti'.

Karixas patcimi nipimθataráricrihe'^{e}c, tanipíθxuṗ, karixas paxárī·pcūrahitihan pavastáran tani'ū́·ssiṗ, xas va:̭ mū́·k tanitarúprav̇.

Piccī́·tc 'iθyú·kkinuyā́·tc vur 'únhī·kk^{y}àràtì', va:̭ ká:̯n po·tarupráva hiti', va:̭ ká:̯n taninákka'^{a}r, pupuxx^{w}ítc 'icríhpihtihaṗ.

Karixas yíθθukuna taníyū·nnupri', karixas 'iθyú·kkinuyā́·tc kúkku:̭m tanínhī·kk^{y}aṙ,[51] yíθθukuna taníyū·nnupri'. Karixas 'iθyū́·k tani'íccipk^{y}ar [52] k^{y}úkku'^{u}m.

Karixas yiθθukuna taníyū·nnupri'.

Karixas pa'avahkamʔíccipívraθan va:̭ taninákkaṙ po·sak̆rivhikkíre'^{e}c.

Karixas ta'ifutctī́·mitc tanipíyū·nnupri', taniptarúprā·m'mar.

Sometimes they run the tie-thong through [the basket], short pieces [each making one loop], knotting them on the inside.

Then I sew a long one on, a long thong, a cut strip, to tie the cover on with. Or where I finish sewing it on, I let the end of the thong stick out long; I shall use it.

Sometimes they tie the tie-thong on the middle of one of the loops. They just tie it together any place.

Then when I am going to tie it on, I put the cover on the basket; then I take the sticking out thong; then I lace it with that.

First it goes straight across and laces through there; I make a knot there; it is not drawn tight.

Then I insert it through at another place, then it runs straight across again, and through another [loop]; then I run it across to the other side.

Then I put it through another one [another loop].

Then I pass it around one [thong] on top so it will be tight.

Then I put it through the last loop, I finish lacing it. Then I

---

[48] Or 'uxárī·pcuruti', or 'uxárī·pcurahiti'.

[49] Lit. on the middle of one that is sticking out.

[50] This word is also applied to the tie-thong of a baby basket.

[51] Or tó·nhī·kk^{y}aṙ.

[52] Or 'u'íccipk^{y}ărati', or tu'íccipk^{y}ar, it runs across.

Karixas pa'avahkamʔíccipīvraθan va:̭ mussúrukam taníyŭ·nnŭpri'. Karixas taninhī́·c 'ávahkam̓.

Va:̭ ká:̯n 'ipannī́·tc 'unhíccuru:̭ vastáṙan, va:̭ mū̆·k takuntakkarari 'aʔ. Hắ·ri vura pufắ·t 'inhíccurō̆·ra, yíθ xas vura takuninhíccuṙ, pamū̆· kuntákkarārihe'ᵉc.

tuck it under one [thong] that is on top. Then I tie it on top.

By the end of the thong that is sticking off they hang it up. Sometimes there is not any sticking off, then they tie another one on to hang it up with.

Plate 25, *a*, shows the finished tobacco basket woven by Imkʸanvan, the making of which is described above, with cover tied on. Mason, the Ray Collection from Hupa Reservation, Plate 15, No. 67, shows a tobacco basket, which is Nat. Mus. No. 126520, Hupa, collected by Lieut. P. H. Ray; see also his comment on this basket, which we have quoted, p. 24.

q. Tusipŭ́·nvahiti pakó:̯h pa'uhsípnu'ᵘk

(MEASUREMENTS OF THE TOBACCO BASKET)

The tobacco basket made by Imkʸanvan, the making of which is described on pages 107–126 of this paper, measures 8 inches in diameter, 6⅛ inches high, and 4¾ inches across the mouth. Attachment points of loops of tie-thong are ca. 2½ inches apart. Projection of loops from basket ca. 2½ inches. Free end of thong 32 inches long. Cover 2⅝ inches high, 5½ inches diameter. The basket with cover on is 8⅛ inches high. The finished basket is shown in Plate 25, *a*.

3. Pakahʔuhsípnu'ᵘk

(UPRIVER TOBACCO BASKET)

'U:̭mkun karu vura 'uhsípnu:̭k kuntắ·rahiti pakahʔárahsa', va:̭ vura kunkupavíkkʸahiti pánnu:̭ vura sípnu:̭k nukupavíkkʸahiti', va:̭ vura kunkupé·kxúrikkʸahiti'. Vúrama 'u:̭m kunxúnnutiťc, pusaripsáriphitihap̓, 'a:̭n kunsáriphiti'. Hắ·ri va:̭ vura kunsáriphiti pa'ávahkam kunvíkkʸarati kʸaru vura. Ké·ttcas karu vura kunikyắ·tti', kʸaru vura tŭ́·ppitcaṡ. Va:̭ vúra pamuθxúppar kunkupé·kyắ·hiti', pavura nu:̭ nanu'uhsípnu:̭k 'u:̭mkun karu vúra va:̭ kunkupé·kyắ·hiti'.

The upriver Indians have tobacco baskets, too, weaving them as we do, and using the same kinds of designs. They are kind of limber ones; they do not use hazel sticks, they use iris twine for hazel sticks. Sometimes they use as hazel sticks the same kind of material that they twine with. They make big ones and little ones. They make the cover of it the same way as we do for our tobacco baskets.

4. Pakahapxanʔuhsípnu'ᵘk

(UPRIVER HAT TOBACCO BASKET)

Pakahʔáras 'a:̭n kunsáriphiti pamukunʔápxa'ᵃn. Kúnnutitcas pa'ápxa'ᵃn, vura kuniyxúmxu·mti'.

The upriver Indians have hats with twine for hazel sticks. They are soft hats. One can bend them together.

A. Pakahápxa:̭n pakumé·ṁus

(WHAT THE UPRIVER HATS LOOK LIKE)

Pakahʔárahsa pamukunʔápxa:̭n 'apxanxárahsa'. Xúnnutītcaś, 'a:̭n kunsáriphiti'. Hā́·ri 'áffiv 'í·θkʸ ukríxxàvkāhìtì'.[53] Hā́·ri pa'apxanʔáffivak 'a:̭xkunic 'uyvúrukkáhìtì'. Hā́·r ìcpùk kunikrúpkō·tti 'apxanʔáffi'v̓ak, pî·θ. 'Icpuka'íffuθkam 'apxanʔáffiv kú:̭k 'u'ifuθkámhivuti', pí:̭θ takunʔíkrū·pka', 'apxanʔáffiv kú:̭k 'uifuθkámhivuti'. Kuna nu:̭ vura ko·ho·máyā·ttcas pananúpxa'ᵃn.

The hats of the upriver people are tall hats. They are limber. Twine is used for hazel sticks. Sometimes on top there is a bunch of feathers. Sometimes the middle of the top of the hat is painted red. Sometimes they sew dentalia on the top of the hat, four. The small end of the dentalia is to the top, they sew four on, with the small end to the top. But our hats are just right size [height].

B. Pakahapxanʔikxúřik

(PATTERNS OF UPRIVER HATS)

Xá:̭s vúra kó·vúra pakahápxa:̭n 'ikxurikaxárahsa',[54] kó·vúr 'áʔ kunivyihúrā:̭n pamukunʔikxúřik. Xá:̭t karu vura fā́·t vúra va:̭ kumé·kxúřik, va:̭ nukupe·θvíyā·nahiti kitc kahapxanʔikxúřik.

Pretty near all the upriver hats are long patterns, their patterns slant up. No matter what the pattern, we just call it upriver hat pattern.

C. 'Aθiθúfvō·nnupma Va'árō·ras 'u·mkun káru va:̭ ká·kum kunví·kti kuma'ápxa'ᵃn

(SOME HAPPY CAMP PEOPLE WEAVE THAT KIND OF HAT TOO)

Pananúvik yí:̭v yúruk vúra va:̭ kunkupavíkkʸahiti', káruma 'u:̭mkun yíθta pamukuntcū·pha', yúhi'.

Our basket works go a long way downriver; though they talk different, Yuruk, they make our

---

[53] A Klamath hat in the National Museum, no. 24075, has several iridescent tail feathers of the tcíttat́ Magpie, *Pica pica hudsonia* (Sabine), tied to its top. It was collected at Klamath Indian Reservation, Oregon, by L. S. Dyar, Agent and was accessioned July 20, 1876. Dimensions: 7⅜ inches diameter, flat top 4½ inches diameter, height 4¼ inches. The longest feather projects from middle of top of hat 11½ inches. See Pl. 26, *a*.

[54] =xá:̭s vúra kó·vúra pakahápxa:̭n vā́·ramas pamukunʔikxúřik.

Karuma vura va:̭ kári kunkupavíkkʸahiti pananúv̓ik. Káruk ’u:̭m vura ’aθiθúfvō·nnùpm u’íppanhiti pananúv̓ik. ’Aθiθúfvō·nnùpma kumakā́·m [55] ’u:̭mkun tayíθ pamukún’vik.’ Aθiθúfvō·nnupma Va’áru·ras va:̭ vura kari kunkupavíkkʸahiti pananúv̓ik, kuna vúra va:̭ ká:̯n ká·kum takunví·kti pakahápxa’ᵃn. ’Aθiθuftícra:̭m Va’árā·ras ká·kum ’u:̭mkun va:̭ ká:̯n vúra takunví·kti ’a:̭n takunsáriphiti’, va:̭ ká:̯n vura káru takunvíkkʸàràtì ’ákxa’ᵃp. ’Icví tatakˀárahsa’.

kind of basketry. And our basketry extends upriver to Happy Camp. But upriver of Happy Camp they have different basketry. The Happy Camp people make our kind of baskets, but some among them make upriver hats. The Happy Camp people, some of them there too weave with twine for hazel sticks, they there also weave with ’ákxa’ᵃp. They are already halfway upriver people.

D. Pahū́·t mit kunkupíttihat pakunipírā̆·nvutihat mit pannu:̭ kuma’árā̆:̭ras Pakahˀárahsa kó·v̓a, kah ’Inná:̯m pata’írahivha’ᵃk

(HOW OUR KIND OF PEOPLE USED TO TRADE WITH THE UPRIVER PEOPLE AT CLEAR CREEK NEW YEAR CEREMONY)

Kó·vúra kuma’írahiv ’u’irankṓ·ttīhanik ’Innâ·m pámita nanītta’ᵃt. ’U’atírā̆·nnātìhànìk ’axakˀáttiv pa’ássip karu pe·mvár̓am, karu patarípa’ᵃn, vo:̭pirā́·nvūtihanik pavâ·s, ’araráva’ᵃs,[56] karupakahápxa’ᵃn, karu pa’ìp, pavura kó· kumá’u’ᵘp pakáruk vá’u’ᵘp. Kinˀḗ·htihat mit hā́·ri pakahápxa’ᵃn, púva:̭ kiníθxū·nnātihar̓a, punanúvā̆·hār̓a.

Each new year ceremony my deceased mother would go to Clear Creek to attend the new year ceremony. She would pack upriver two pack basket loads of bowl baskets and openwork plates, and dipper baskets; she would trade them for blankets, Indian blankets, and upriver hats, and juniper seeds, for all kinds of things, upriver things. They used to give us those upriver hats sometimes, but we did not wear them, it does not look right on us.

E. Tcimi nutcuphuruθúne:̭c pakahápxanˀuhsípnu’ᵘk

(TELLING ABOUT THE UPRIVER HAT TOBACCO BASKET)

Hā́·ri va:̭ kahápxa:̭n takinˀḗ·kár̓uk, víri va:̭ pa’ávansa hā́·ri tó·kyav ’uhsípnu’ᵘk. ’A·tcip takunpíkrū·pvar ’apxanápmā̆·n’nàk.

Sometimes they give us an upriver hat upriver, and then a man sometimes makes a tobacco basket out of it. They sew the hat

---

[55] Or kumakáruk.

[56] They used to make many buckskin blankets upriver.

Vastáran[57] takunpiθxúpparaṙi, xas takunpíkrúpsaṗ 'aː̭nmū̆·k 'uː̭m pakunʔíkrū̆·ptì'. Vúra pukó·vúra pikrúpsā̆·ptīhàṗ, 'ápap vura nī́·nnamitc 'usúrùkkā̆·hiti', vaː̭ káː̑n pe·hḗ·raha kunʔī́yvā̆·yramnihe'ᵉc. Táffirapu vúra takunkífúttcak 'ávahkam pakáː̑n 'usúrùkkā̆·hiti'. 'Ā́pap takunʔicnáptcak 'icví táffirapu',[58] sákri vura takuníkyav̇. Vúra púttaː̭y vaː̭ káː̑n suʔ mahyá·nnátihap pe·hḗ·raha'. Vúra patakkā́·nnimitc xas pakunʔíhrū̆·vti', xas pakunʔikyā́·ti pa'uhsípnu'ᵘk, ta'apxankḗ·mmitc. Vúra tapu'imtaranā́·mhitihaṙa pamukxúṙik, xas pakunʔíhrū̆·vti'. Yáv 'ukupḗ·vā̆·yricukahiti', pakunpíhtā̆·nvuti pe·hḗraha'. Vaː̭ kumá'i'i pakuntápkū̆·pputi: vaː̭ 'um pu'iftcikinko·ttihaṙa. Takunʔákku 'ávahkam vaː̭ kári yav tukupḗ·vā̆·yricukaha'. Kahapxanʔuhsípnuː̭k vaː̭ kunkupé·θvúyā̆·nnahiti'.

mouth together in the middle. They cover it with a buckskin strip, and sew it together, with Indian twine they sew it. They do not sew it all up, one end is left open, where they will put the tobacco in. They just stuff a buckskin in on top in the hole. At the other end they put on a piece of buckskin as a patch. They do not put much tobacco in it. It is an old one that they use, that they make into a tobacco basket; it is already an old hat. The patterns can no longer be made out when they use it. It spills out good, whenever they get it out. That is what they like it for: it does not stick [to the basket]. They just tap it [the basket with a stick] and it spills out good. An upriver hat tobacco basket is what they call it.

F. Pahū́·t kunkupe·kyā́·hiti pe·hẽ·rahamáhyā̆·nnarav kaháp-xa'ᵃn[58a]

(HOW THEY MAKE A TOBACCO CONTAINER OUT OF AN UPRIVER HAT)[58a]

Patcimi kunikrúppàrē̆·cahaː̭k pa'íppaṁ, xas kó·mahitc vura takunpúθθaṙ. Pupuxxʷítc púθθantihap karu vúṙa. Pavura kó·mahitc kunpúθθunti', pakó·mahitc

When they are going to sew with sinew, then they soak it for a while. They do not soak it too much either. They soak only as much as they are going kunihró·v̓ic. Páttay takunpúθθaraha'^{a}k, 'uxé·ttcítchiti', 'upíppū̆·ntì'.

---

[57] They double a buckskin strip over the edges.

[58] Or tafirapu'ícvī·ttàťc.

[58a] For purposes of study, an "upriver hat" in the national collections was made into a tobacco basket by Imkʸanvan. The specimen thus converted is National Museum Spn. No. 19293. Hat collected at McCloud River, Shasta County, California, by Livingston Stone, accessioned July 20, 1876, flat top 4¼ inches across, estimated original height, 3¼ inches. Dimensions of finished tobacco basket, 10⅝ inches long, 3⅞ inches wide; opening 1½ inches long, ¾ inch wide; loop 1½ inches long. (See Pl. 26, *b*, *c*, *d*.)

Pataxánnahicitc 'upúθθarahitiha'^{a}k, xas va:̭ 'icvit takunícxā̆·ycùř̓. Xas takunī̆·vusúv̓us.[59] Xas takuntáxvic̓. Xas takunʔíxxax̓.[60] Takunθakikíkki'^{i}n. Takunpapputcáyā̆·tcha'. Xas 'apkúrukkan takunparícrī̆·hva', yíttcē̆·tc vū̆ř̓à. Va:̭ vura ko·samáyā̆·tcàs takuníkyav̓ pakó:̯s kunikrúppare'^{e}c.

Takunpikrúpsap̓, pa apxanʔàpmā̆·n'nak. Xákkarari 'utaxnananīcukvat̓c. 'Ā́ppapkam takunsúppifha pa'ipámʔa'^{a}n. Xas takunikrúpri:̭n 'ipíhsī̆·hmū̆'^{u}k. Takuniyunkúrihva pa'íppam̓. Xas va:̭ takunícyū̆·nkiv̓ pa'íppam̓. 'Ā́ppap kuna kú:̯k takunicrū̆·nma pa'ipámʔa'^{a}n. Pu'imθávúrū̆·ktī̆hàp̓. Xas va:̭ vura kunkupé·krúppahiti'. Kó·vúra 'a·tcip takunpikrúpsap̓. 'Apmá:̯nmū̆·k vura hitíha:̭n 'ásxay kunikyā̆·tti', pakkári kunikrúpparati'.

Xas 'icvi tinihyā̆·tc takunvúppaksur patáffirapu', pakunicnaptcákkare:̭c po·súrùkkā̆·hiti 'áppapkam̓, pávo·'áffivhe'^{e}c. Va:̭ vura kó:̯ utírihiti takunvúppaksuř̓, pakó:̯ po·sururúprinahiti', va:̭ kó:̯ takunvússuř̓. Karixás va:̭ takunicnáptcak̓, 'áppapkam takunθí·vk^{y}a'. 'Ī́ppàmmū̆·k vura yav takunkupé·krū̆·pkàhà'.

to use. If they soak too much, it gets soft, it breaks in two.

After it has soaked a while, they rip a piece off. Then they bend it repeatedly. They clean off the fat or meat. Then they pull off shreds. They run it through the mouth. They chew it good. Then they twist it on the thigh, just one ply. They make it the size they are going to use.

They pinch together the rim of the hat. Both ends are gaping. They make a knot in one end of the sinew thread. Then they make a hole through with the bone awl. They poke the thread through. Then they pull the thread through. Then they pass it back to the other (= first) side. They do not sew it with top stitch. They keep sewing that way. All the middle part they sew together. They keep moistening it with the mouth when they are sewing with it.

Then they cut a widish piece of buckskin to patch the hole with at one end, where the bottom is going to be. They cut it as wide as the hole is, so wide they cut it. Then they patch it, they put it on one end. They sew it on with good sinew.

---

[59] Or takunī̆·vuxúv̓ux. These two verbs have the same meaning. They also sometimes do this to the sinew just before they put it in the water.

[60] Or takunʔixaxavára'^{a}.

Xas ’icvi takunvússur patáffirapu’ tcú·yitc vúr̓a, xas va:̭ pe·krûp takunpī·xṓ·ràriv̓,[61] pa’apxanʔatcipyā́·k po·krúppahitihira’ᵃk. ’Axákya:̭n takunpíkrū·pvàr ’á·tcip. ’Apápmahitc kunʔúvrīnnàtì patakunikrúppaha’ᵃk, pa’ípa vura pícci:̭p kunkupe·krúppahat̓.

Then they cut a narrow piece of buckskin, then they cover the seam with it, where it is sewed in the middle of the hat. They sew it double in the middle. They keep turning it from side to side as they sew it, just as they sewed it before.

’Appapkam vura ’úθxū·psūràhìtì’, paká:̭n kunmáhyā·nnàtì pehḗ·raha’.

One end is open, where they put the tobacco in.

Karixas vastáran takunʔáripcur̓, ’usúnnùnūpnìnàhìtìhàtc [62] vastáran takuníkrū·pkà’, ’íppammū́’ᵘk, ’á·tcip takunkíffuyrav̓,[63] pa’apmánti:̭m takuníkrū·pkà’. Pamū́·k ’aʔ kuntákkararihe’ᵉc.. Pamukunʔihẽ·rahasā·n’và, pamukunʔihẽ·rahamáhyā·nnaramsa’. Vura puffá·t ’ā́·pun ’í·t.cúrutihap̓, kó·vúra ’aʔ ’uvarárī·hvà’, yáv xùs kunkupa’ḗ·θθahiti’.

Then they cut a strip of thong. They sew it on looped, with sinew; they fold it on itself in the middle; they sew it on by the mouth. They are going to hang it up with that. Their tobacco outfit, their tobacco receptacles, they never leave them on the floor; they hang everything up, they take good care of them.

Tafirapuvúppakatcmū́·k takunkifúttcak [64] passúrukka’ᵃ. Kunxúti xáy ’upásxā·ypà’. Karu va:̭ ká:̭n kunī·váyrā·mnìhvùtì’ karu va:̭ ká:̭n kunī·vayríccukvuti’, pehḗ·raha’.

With a little cut-off piece of buckskin they stuff the hole. They think it might get damp. They spill it in and they spill it out through there, the tobacco.

5. Pe·cyuxθirixʸo·nʔihẽ·rahamáhyā·nnar̓av

(ELK SCROTUM TOBACCO CONTAINER)

Hā́·ri vura takunsuváxra kitc ’icyuxθirixṓ·nma’ᵃn. Va:̭ ’ihḗ·raha kunmáhyā’nnaramti hā́·r̓i. Kuníppē·nti ’icyuxθirixʸo·nʔihẽ·rahamáhyā·nnā́r̓am. Kunícyū·nnaθvuti pícci’ⁱp. Xas va:̭ takunsuváxra’, ’ahupmū́·k ’uktátrī·hva suʔ páma’ᵃn, va:̭ ’u:̭m pupak-

And sometimes they just dry an elk scrotum. They put tobacco in it sometimes. They call it an elk testicle tobacco container. First they skin it off whole. Then they dry it, they brace the skin inside, with [cross] sticks, so it will not collapse kiθtúnvutihařa, 'ahuptunvḗ·tcmū̆'ᵘk. Va:̭ vur ukupé·vaxráhahiti'.

---

[61] Or takunpiθxúppar̓, they cover it with.

[62] Lit. it is made a little hole.

[63] To make the loop.

[64] Or takunipcívcap̓, they plug it. The plug of a spn. prepared was only 3¼″ long by 1⅝″ wide. The plug is called kifutcákkar̓.

Fā̆́·t vura va:̭ kunmáhyā̆·nnàràmtì patuváxráha'ᵃk, síkki kʸaru vura sùʔ kunmáhyā̆·nnaramti'. Yṓ̆·ram kíxxumnīpa:̭k takuntákkarař̌i.

'Ā̆psun kuyrá:̭k mit pamucyuxθirixxʸṓ̆'ᵒn, 'ī̆·nnā̆́·k mit 'uvarárī̆·hvať, yṓ̆·ram kíxxùmnīpa'ᵃk. Síkk 'umáhyā̆·nnahìtì'. Sikihmáhyā̆·nnaramsa miť.

together, with little [cross] sticks. They dry it that way.

They put anything inside, when it is dry, spoons too they put inside. In the corner of the yoram they hang it up.

Old Snake had three elk testicles [i. e. scrotums], they were hanging up in the living house, in the corner of the yoram. Spoons were in them. They were spoon holders.

IX. Pahū́·t mit va:̭ kunkupapḗ·hvā̆piθvahitihat pehḗ·raha’

Payíθθa ’ára ta·y mu’ávahaha’ᵃk, patu’á·púnma vura pukó·vúr ’ihrṓ·vicar̓a, púya va:̭ kári ká·kkum tuyé·crīhvà’, takunʔikvár̓ic. Pa’asiktáva:̭n ’u:̭m pakunikváricti pa’ávaha’. Kunippḗ’ᵉr: “Pū́·hár̓a, ’ī́·nnā́·k ’u:̭m pa’asiktáva:̭n ’ikváricci’.” Púyava:̭ xas ’ī́·nnā́·k tó·váric pa’asiktáva’ᵃn.

Yakún ’u:̭m ’utṓ·nti pakó·kasípnu’ᵘk, pamu’ávaha’. Hā́·ri pa’ávansa ’u:̭m vura púva ’á·púnmutihar̓a pakó· ’u:̭m pamu’ávaha’.

Kúna vúra ’u:̭m pa’ávansa ’ihḗ·raha xas ’uyé·crī́·hvùtì’, ’ihḗ·raha xas kunikváricti pa’ávansa’. ’Ā́pxa:̭n ’usuprávarati pe·hḗ·raha’. Piθváva kunθárihti ’ápxa:̭n ’àxyàr pe·hḗ·raha’. Va:̭ kunkupatṓ·rahiti’. ’Ā́pxa:̭n ’á·ttcípàrì kuynā́·kkitc karu kunθárihti’.

Pa’asiktáva:̭n patakunʔíkváric pa’ávaha’, kuna vúra pĕ·cpùk tu’áffic kitc, va:̭ vúra pamu’ávan tu’ḗ’ᵉr. Pa’ávansa ’u:̭m pe·cpuk xùs ’u’ḗθti’, pa’asiktáva:̭n ’u:̭m pú’icpúk xùs ’ḗ·θtīhar̓a, ’ávansa ’u:̭ musípnū·kkiθ ’uθā́·n’niv, yṓ·ram ’àʔ. Yṓ·ram ’àʔ ’u:̭m vura ’asiktáva:̭n hā́·ri xas ’uvúrā·yvuti’, θí·vríhvak yṓ·ram ’àʔ. Payáffus kunikyā́·rati yuxθár̓am, xanvâ·t, tínti’ⁱn, ’íp̓, ’axyû·s, ’úruhsa’, sápru’ᵘk, kó·vúra va:̭ payáffus kunī́·hru·vti’,

(HOW THEY USED TO SELL TOBACCO)

When a person has lots of food, when he knows that he can not use it all up, then he sells some; they buy it from him. It is the woman that they buy the food from. They tell one: “No; buy it from the woman in the living house.” Then one buys it from that woman in the living house. She always counts how many storage baskets of food there is. Sometimes the man does not know how much food he has.

But the man is the one that sells smoking tobacco; they buy it from the man. He measures the tobacco with a basket hat. They pay him a piθváv̓a dentalium for a hat full of tobacco. They figure it that way. And for half a basket full they pay a kuynā́·kkitc dentalium.

The woman is the one that they buy the food from, but the money she only touches; she gives it to her husband. The man takes care of money; the woman does not take care of money; the man is the one who has his money basket setting there, on the yoram bench. A woman seldom goes around the yoram bench, around the bench above the yoram. What they use for making a dress, abalone, clam, flint pendants, juniper seeds, bull-pine nuts,

’ávansa ’u:̭m va:̭ púxxùs ’ḗ·θtī-hàřà, ’asiktáva:̭n ’u:̭m va:̭ xus ’u’ḗ·θti’, pa’asiktavanʔù’ᵘp.

disk beads, olivellas, everything that they use on a dress, a man does not take care of; a woman takes care of them, they are women’s property.

Pa’ávaha takunikváriccaha’ᵃk, pé·cpuk páva:̭ takunikváriccaraha’ᵃk, ’úθvū·ytì ’ú·vrīkʸàpù[1] pé·cpuk. Va:̭ kunkupé·θvúyā̆·nnahiti ’ū·vrikʸapu’ícpuk, pa’ávaha-’ṓ·rāhà pé·cpuk. Takunpî·p: “Va:̭ páykʸuk pa’atcvivkʸampíkvas ’ū́·vrīkʸapu’, va:̭ pay pafťúrax ’ū́·vrīkʸapu’.”

When they buy food the money that it is sold for is called ’ū́·vrīkʸàpù’. They call it ’ū́·vrīkʸapu’ money, the money for which food is sold. They say: “That condor plume is ’ū́·vrīkʸapu’, this woodpecker scarlet is ’ū́·vrīkʸapu’.”

Papuvúra fā́·t xútihapha’ᵃk kiri nuθθī́·c, va:̭ takunpî·p: “’U:̭mkun púxay ’ára:̭r ’ū́·vrīktìhàp̓.”

If they do not want to sell anything, then people say: “They do not take anything [any money] from anybody.”

1. Pámitva pakó·’ṓ·rahitihat pehḗ·raha’

(PRICE OF TOBACCO)

’Ā́pxa:̭n ’axyar pehḗ·raha kuynā́·kkítckʸa’íru[2] ’u’ṓ·rahiti’, karu hā́·ri parã·mvaraksā́·mmútihań.[3] Vúra va:̭ kunθī́·nnati pa’apxánʔanammahatc papihnī́·ttcītcas pakunsuprávarati pehḗ·raha. Tcī́·mitc vura ’uyā́·hiti pa’ápxa’ᵃn, púkutcá·ktíhap̓, xutnahitc vúra kunikyā́·tti’.

A hat full of tobacco is worth a third-size dentalium, or a full-size woodpecker scalp. The old men keep a small-sized hat for measuring tobacco. The hat does not hold much, they do not press it down, they just put it in there loose.

---

[1] Cp. ’ip ni’ū́·sīprè’ᵉt, I picked it up.

[2] Third-size dentalium, sometimes called kuynakitckʸa’iruhʔarákka’ᵃs, old man third-size dentalium.

[3] Full size woodpecker head, lit. one in which the scarlet reaches the bill. The kinds with smaller scarlet, from the male birds, are called ’icví·ttaťc.

X. Pahû·t kunkupe·hê·rahiti'

1. Po·hrâ·m

A. Payiθθúva kʸṓ·k mit kuma'úhra'ᵃm [3a]

Va̭· vura kitc kʸõ·ka'ahupʔúhra̭·m mit kunikyā́·ttihat xavicʔúhra'ᵃm,[1] karu faθipʔúhra'ᵃm,[2] karu xuparicʔúhra'ᵃm.[3] Xavicʔúhra̭·m karu faθipʔúhra̭·m va̭· kitc kunic vura kʸṓ·k mit pakunikyā́·ttihat́.

Xuparicʔúhra̭·m yúrukvã·ra'uhramíkyav́. Púmit vúra va̭· 'ikyā́·ttihaphat puxxʷítc pánnṷ· kuma'árā·raś, va̭· vura kunic 'umússahiti pafaθipʔúhra'ᵃm. Kuna vura paxuská·mhar va̭· mit kitc kunic kunikyā́·ttihat paxupári'ⁱc.

Papi'ḗ·p va'úhrắ·msahanik va̭· vura kítchanik xavicʔúhra'ᵃm, va̭· vura kṓ· kítc pamukunʔúhra̭·mhanik pe·kxaré·yav papikvah va̭· panuθíttī·mti'.

Va̭· vura yú·xas [4] suʔ xé·ttcitc pamússu'ᵘf, pavura xávic ukupitti', kúna vura púmit vura va̭·

(TOBACCO SMOKING)

(THE PIPES)

(THE DIFFERENT KINDS OF PIPES THAT THERE USED TO BE) [3a]

The only kinds of wooden pipes they used to make were of arrowwood, manzanita, and yew. The kinds they made most were of arrowwood and manzanita.

The yew pipe is a downriver Indian make. Our people did not make it much. It looks like the manzanita pipe. But they [our people] made more bows of the yew wood.

But the old style of pipe is the arrowwood pipe alone, that was the only kind the Ikxareyavs used to use according to what we hear in the myths.

Elder is soft-pithed, like arrowwood is, but they never made pipes of it. They were afraid of

---

[1] Xáv́ic, Arrowwood, Mock Orange, *Philadelphus lewisii* Pursh var. *gordonianus* Jepson.

[2] Fáθi'ⁱp, the wood of any one of the four species of manzanita occurring in or near the Karuk country. The wood of any of these species could be used indifferently for making a pipe.

[3] Xupári'ⁱc, Western Yew, *Taxus brevifolia* Nutt.

[3a] For illustrations of pipes see Pls. 27, 30, 34; also the illustrations in Powers (reproduced as Pl. 29 of this paper), Mason, McGuire, Goddard, Dixon, and Kroeber (for references see pp. 23–34).

[4] Yú·xas, Blue Elder, *Sambucus glauca* Nutt.

'ikyā́·tihaphat po·hrâ·m. Kunʔá·ytihat mit payú·xas, mit kunipíttihat ke·micappíṙic, puya·harappíṙic.

Ká·kum 'ukkṓ·rahina·tihanik karu ká·kum vura pu'ikkʸṓ·rahitihaphanik pa'ahupʔúhra'ᵃm, xáː̭t fā́·t vura kuma'áhup̓. Káruma vúra 'uhrámkā·msa vaː̭ vura 'ikkʸṓ·rī·puxsahanik hā́·ṙi. Ta·y mit vura 'uː̭mkun káru vura púmit 'ikkʸṓ·rahitihaphat pamukunʔúhra'ᵃm. Pa'ararakkā́·nī·mitcas pamukunʔúhrā̆·mhanik pe·kkʸó·rī·ppuxsa'.

Karu vura ká·kum 'uː̭mkun 'aso·hramʔúrā̆·mhā̆nìk pamukunʔúhrā̆·mhaṅik, kó·vúra 'áshanik po·hrâ·m.

Mi tavḗ·ttak vaː̭ pa'apxantínnihitc kunivyíhukkať, taː̭y pe·kyā́·ras. Vaː̭ kári vúra ko·vura kunic tayíθ pakunikyā́·tti pa'ára'ᵃr. Vaː̭ vura kari kunikyā́·ssip pavura kṓ· kuma'úhra'ᵃm kunikyā́·tti'. Ká·ku mit 'apxantinihitcʔúhraː̭m kunic kunikyā́·ttihať. Yítckúnicitcas pa'uhrâ·m vaː̭ mit pakunikyā́·ttihať.[5]

elder, they said it was poison wood, dead person wood.

Some wooden pipes no matter of which kind of wood they were made were provided with stone bowls and some were without stone bowls. Even big pipes were bowlless sometimes. Lots of the men did not have any stone bowl on their pipes. Those were the poor people's pipes, the ones that had no stone bowls.

And some people had stone pipes, the whole pipe of stone.

After the white people came, there were lots of tools. Then the Indians worked everything different. They started in then to make all kinds of pipes. They made some like white men's pipes. They were funny looking pipes that they made.[5]

---

[5] Pl. 27, *d*, shows Nat. Mus. specimen No. 278473, apparently collected at the Hupa Reservation, which is declared by Imkʸanvan to be a typical pipe carved out by the Indians in imitation of a White man's pipe. She even said that she suspected the soldiers at Hupa had whittled out such a pipe, and not Indians at all. To show how totally unfamiliar Imkʸanvan was with northern California all-wood pipes of a kind not made by the Karuk-Yuruk-Hupa, with very slender stem and a portion suddenly becoming much thicker at the bowl end, she declared that the pipes of this type shown in Powers' Fig. 43 (reproduced as our Pl. 29), from McCloud River, Feather River, and Potter Valley, are also freak pipes, made by Hupas "mocking" the White man pipes.

a. Paxavicʔúhra’ᵃm [5a]

a′. Pe·kxaré·ya vaː̭ mukunʔúhrā·mhanik xavicʔúhra’ᵃm

Pi’ḗ·p mit ’uː̭m vúra taː̭y paxxávic Kaʔtimʔī́·n[6] ’inirahíram paxxáv́ic. Vaː̭ vura kumá’i’ihańik, pattá·yháńik, pe·kxaré·yav ’uː̭mkun káru vūra vaː̭ pakunikyā́·ttihanik pavimtáː̯p, karu pakunníhaŕ, karu pā·mtī·kkē’ᵉr,[7] kar imθā́·tvar, karu tákkasaŕ, karu papasni·kkʸḗ’ᵉr[8] vaː̭ kunʔikyā́·ttihańik, pakkṓ·r[9] karu vura vaː̭ kunikyā́·ttìhànìk paxxáv́ic. Xavicʔúhraː̭m karu pakunikyā́·ttihańik, tcántcā·fkunićas. Xavicʔúhraː̭m papikváhahirak va’úhrā·mhańik.

(THE ARROWWOOD PIPE) [5a]

(THE ARROWWOOD PIPE WAS THE PIPE OF THE IKXAREYAVS)

Long ago there was lots of arrowwood at Katimin rancheria. That was why there was lots of it, because the Ikxareyavs were making flint pointed arrows, and wooden pointed arrows, and Indian cards, and shinny sticks, and shinny tassels, and whistles too they were making, and comb sticks too they were making of arrowwood, and they were making arrowwood pipes too, white ones. It was the arrowwood pipe that they had in story times.

b′. Xavicʔúhnā·mitc mit mu’úhraː̭m xikī́·hiťc

’Iθā́·n mit vaː̭ káː̯ nummáhat Xikī́·hiťc, pihnī́·ttciťc, ke·vkʸaríhθu’ᵘf, kári mit kari kʸáː̯n kunʔírunnā·tihat tciccíhaŕas. Só·yas kunʔaramsíprī·nnati’, vaː̭ káː̯n mit kunʔírunnā·tihať, payḗ·m takô·, tapuvaː̭ ’írunnā·tihaṕ. Xas ’uppî·p: “Táni’á·tcítchaː̭ patakí·kmahaṕ. Mā́·sū·m[10] ’íp nihḗ·ŕat, víri vaː̭ tánipā́·ttcur panani’úhra’ᵃm.” “Tcǽḿ, mánik nuː̭ páppive’ᵉc.” Xas kunic pata-

(SQUIRREL JIM’S PIPE WAS A LITTLE ARROWWOOD ONE)

Once we met old Squirrel Jim at Three Dollar Bar Creek, people used to travel through there on horseback, coming from Sawyer’s Bar, they used to travel through there, now they do so no longer, they do not travel through there any longer. Then he said: “I am glad to see you folks. I took a smoke a short distance upcreek, and then I lost my pipe.” “All right, we will look for it.” Then kinvā́·m'yuv xas 'uppî·p: "'Ana-na'úhnā̆···m'mitc."[11] 'Uxus xáy kunxus 'ata fā́·t 'apxantí·tcʔúhra'ᵃm.

[5a] See Pl. 27, *a*, *c*, *e*.

[6] There was xáv́ic on the Ishipishrihak side, too.

[7] Indians cards were also less frequently made of pihtíŕi.

[8] Whistles of arrowwood were made for children, and were also used in the war dance, brush dance, and deerskin dance.

[9] A stick of arrowwood a foot or more long, used by the men for dressing the hair after bathing, also used ceremonially in the new year ceremony.

[10] Or mā́·sūkaḿ. Referring to up the Salmon River and its tributaries.

c'. Pahū́·t kunkupe·kyā́·hiti xavicʔúhra'ᵃm[11a]

Takunʔáppiv hṓ·y kitc xavicʔíppa', hṓ·y 'ata kitc payáv 'u'í·hya'. 'Ararapí·matc vúra 'u:̭m ta:̭y mit paxáv́ic. Hā́·ri vura máruk tákunma po·hramʔikyá·yav̓, puyava:̭ kári takunpî·p: "Va:̭ ká:̯n yáv 'u'í·hya po·hramʔíkyav̓, fí·ppay̓av, 'uhramʔikyá·yav va:̭ ka:̯n 'u'í·hya'."

Patakunikyā́·vicaha:̭k paxavicʔúhra'ᵃm, takuníkpā̆·ksùr paxxavicʔásxa:̭y 'icvit.[12] Ká·kum pa'áhup puyḗ·pcáhar̓a, pa'uhramé·kyav̓, tírihca pa'áhuṕ. Paká:̯n kunic 'úmxū̆·tsurahiti', vaká:̯n takuníkpā̆·ksur̓, va:̭ 'u:̭m púva:̭ ká:̯n 'imxú·tsúrahitihe·cara po·hrámʔī̆·ccak̓. Vura hári vúrava pakuníkpā̆·kti paxxáv́ic. Va:̭ 'u:̭m kari yḗ·pca', va:̭ 'u:̭m pu'imxáxā̆·ratihar̓a, papicyavpī́·c takunikyā́·ha'ᵃk, va:̭ 'u:̭m kári pa'íppa 'iváxra suʔ.

as he passed us, he said: "A little Indian pipe." He was afraid people would think it was a White man pipe.

(HOW THEY MAKE AN ARROWWOOD PIPE)[11a]

They hunt for where there is an arrowwood bush standing, where there is one that ought to be good. There were lots of arrowwood trees close to the rancheria [of Katimin]. Sometimes they see upslope a good one for a pipe, and then they say: "There is a good one standing there, good for a pipe, a straight one [bush], one good for making a pipe is standing there."

When they are going to make an arrowwood pipe, they cut off a piece of the green arrowwood. Some sticks are not good for making a pipe, they are widish [not round]. They make the cut where it is swollen [where twiglets branch off], so it will not be swollen in the body of the pipe. They cut the arrowwood at any time. They are good ones, do not crack, when they make them in the fall; the tree is then dry inside.

---

[11] He chanted the word, holding the vowel of the penult very long.

[11a] For arrowwood pipes in various stages of making and also 4 finished pipes (only the third pipe from the right-hand end is of manzanita) see Pl. 30.

[12] The arrowwood used for pipes is from ¾ inch to 2 inches in diameter, the pith channel is ⅛ inch to ¼ inch in diameter. Practically all pieces are straight enough to produce a straight pipe when dressed off, and although the pith channel is often far to one side of the center, the pipe can be centered about it in the dressing.

Píccip̭, vaː̭ káː̯n takuntárupkuri pakáː̯n 'ihḗ·rah u'í·θre'ᵉc,[13a] po·hnamʔíppaṅitc, vaː̭ 'uː̭m xé·ttcitc pakuntárukti'.[14] Tcaka'ī́·tc kūnic pakuntā́·tcti'. Puyávhara payíttcakanitc puxxʷítc takuntā́·ttcaha'ᵃk. Pamussúruvar xáy 'utánníha'. Xáy vaː̭ káː̭n kunvúppakuri passúruv̇ar; hā́·ri 'áppapvāri passúruv̇ar. Vaː̭ 'uː̭m yáv 'ukupattā́·tcáhiti pakuní·rū·htiha'ᵃk. Yíθθa 'uhráː̯m vúra ta·y pamutá·vḗ'ᵉp.

Puhitíhaː̭n 'atcipyā́·khára pamussúruv̇ar,[15] po·hramʔahúpʔā́·tcip, hā́·ri tí·mvári pamussúruv̇ar.[16] Vura vaː̭ puhú·nhara xá·t pu'atcipyā́·kháṙa pamussúruv̇ar,[15] vura kunímmʸū́·sti pakunxúti vaː̭ káː̯n váriheː̭c passúruv̇ar. Vaː̭ vura kunkupatárukkahiti po·hramʔíppaṅ, xas vaː̭ vura kunkupatárukkahiti káru pakunníhaṙ, pakunihara'íppankaṁ, pakáː̯n kunvé·hkʸurivuti payū́'ᵘv.

'Ā́vahkam karu vura takunikxáṙip, vaː̭ vura takunkupé·xáripaha po·hráː̯m pakunkupe·kyā́·he'ᵉc, pakari xé·ttciťc.

Karixas takunsuváxra', má·kavánnihiťc, pu'imfirárī·khara vuṙa. 'Imtcáxxahamū̆· karu vura puyávhaṙa, 'úmtcū·nti'. 'AhiramʔávahkamʼàʔvaÌ káː̯n pakunsuváxra·hti', 'ī́·nnā́·k, takunták-

They first make hole where the tobacco is going to be, on top of the pipe. It is soft when they make the hole. They dig out the bowl end of the pipe, just as they dig out an arrow, the tip end of an arrow, where they stick the foreshaft in.[14]

They also work it outside, they work it to the shape of the pipe, while it is still soft. One ought to whittle it off slow. It is not good to cut it too much in one place. The hole might get spoiled. They might cut into the hole; sometimes the hole is to one side. It is good to whittle it as it is being revolved. One pipe makes lots of whittlings.

The hole is not always in the middle, in the middle of the stick; sometimes the hole is to one side. It makes no difference if the hole is not in the center, they watch where the hole is going to come.

Then they dry it, a little back (from the fireplace), not where it is so hot. They dry it there above the fireplace, inside the living house. It is not good to dry it in the sun either, it cracks. They dry it there above the fireplace inside the living house; they hang it up. It must dry slowly. They do that way so

---

[13a] Or 'u'í·θrḗ·ciṙak.

[14] See Pl. 33, *a*, for dug-out shaft tip of Karuk arrowwood arrow ready to receive foreshaft.

[15] Or pamússu'ᵘf, its pith.

[16] Since the stone pipe bowl conceals the centering or noncentering of the big end of the pipe about the pith cavity, the Karuk are not careful about that end; and they are also careless about centering the mouth end about the hole, some pipes having the hole to one side.

kàrā̆ṙì. Tcaka’ī́·tc po·váxrā̆·hti’. Va:̭ kunkupé·kyā́·hiti va:̭ ’u:̭m pu’imtcú·ntíhàṙà,[17] va:̭ ’u:̭m sákrī·vhē’ᵉc. Pató·mtcúraha:̭k, pakunikyā́·ttiha’ᵃk, takunpî·p: “Tó·mxáxxa’ᵃr.”[18]

Hū́·t manva vura kumá’i’ihanik papu’ikmahátcra:̭m suváxrā̆·htihaphanik paxavicʔúhra’ᵃm. Vurahū́·t manva vura kumá’i’ihanik ’ī́·nnā́· kitc kunsuváxrā̆·htihaṅik. Pakunníhar ’u:̭m vura nik hā́·ri ’ikmahátcra:̭m kunsuváxrā̆·htihaṅik, pú mit vura haríxxay nammáhat ’ikmahátcra:̭m kunsuváxrā̆·hti’ pa’uhramʔíkyav̇, vúra mit ’ī́·nnā̆· kitc kunsuváxrā̆·htihat ’ikrívrā̆·m’mak.

Paxxávic ’u:̭m vúra pupáràmvūtìhàṗ. Punaθíttī·mtihara xavic kunpáramvuti’, kunsuváxrā̆·htìhàt mit vúra kitc ’ī́·nnā́’ᵃk. Pafaθipʔúhra:̭m vúra kitc pakunpáramvūti’.

Po·hramíkʸav xá:̑t vúra hari vura kuníkyav va:̭ vur ’umtcúre’ᵉc, pavúr umtcúrē·caha’ᵃk. Hā́·ri vura pu’imtcú·ntíhaṙa, xá:̑t káru suʔ ásxa’ᵃy, xá:̑t karu xáttikrùpma’. Há·ri ’ávahkam ’u’aramsī́·privti pè·mtcùr, karu hā́·ri súʔkam ’u’áramsī́·privti’. Patcé·mya:̭tc vura yáv takunpe·kyássipre·ha’ᵃk, karu patcé·mya:̭tc takuntárukkaha:̭k po·hramʔíppaṅ, pakari’ásxa’ᵃy, va:̭ ’u:̭m pu’ifyé·mtcú·ntihaṙa, va:̭ ’u:̭m kári pamu’áhup xùtnàhìtc, va:̭ ’u:̭m yáv ’ukupe·vaxráhahiti’. Va:̭ ’u:̭m yā́·mahukatc pakári ’ásxa’ᵃy, va:̭ ’u:̭m yā́·mahukatcíkyav̇, karu vura va:̭ ’u:̭m pu’imtcú·ntíhaṙa.

it will not crack, so it will be hard. When it cracks when they are making it, they say: “It is cracked open.”

It was funny that they did not dry the arrowwood pipes in the sweathouse. It was funny that they always used to dry them in the living house. The arrows they sometimes used to dry in the sweathouse. But I never saw them drying a pipe that they were making in the sweathouse; they just dried them inside, in the living house.

The arrowwood they did not boil. I never heard that they boiled arrowwood, they just dried it in the house. But the manzanita they boiled.

Pipes in the making will crack, if they are destined to crack, at no matter what season the wood is gathered. Sometimes they do not crack although full of sap and in the springtime. They start to crack both from the outside and from the pith channel. If dressed at once to the shape of the pipe and if bowl cavity is dug out at once, while still green, it will not be so likely to crack, for its wood is then thinner and it dries evenly. It is easy when it is still green, easy to work, and that way it does not crack either. Sometimes they used to rub on grease on the outside of the pipe

---

[17] Or pu’imxáxā̆·ràtìhàṙà.

[18] This is the verb also regularly used of a finished pipe cracking.

Hā́·ri ’aθkúrit kuniyvúrukti po·hramikyavʔávahkaṁ, va:̭ ’u:̭m pu’iváxra·htihara pamu’íccaha suʔ, tcaka’ī́·tc kunic ’uváxrā·hti’, va:̭ ’u:̭m pu’imtcú·ntíhaṙa. Hā́·ri vúrava mit vúra kunikyā́·tihat pamukunʔúhra’ᵃm, picyavpī́c ’u:̭m pakaniyā́’ᵃtc, va:̭ ’u:̭m kar iváxra pa’áhuṗ, karu vura pu’imtcáxhaṙa. Hā́·ri vur xavicʔiváxra pakunikyā́·ratihaṅik, va:̭ vura yávhaṅik, pu’imtcú·ntíhaṙa, va:̭ ’u:̭m sákri:̭v vura kitchanik pé·kyav̇, sakrivíkyavhaṅik. Va:̭ vura takunpíppā·tcur po·hramíkyav patakunmáha·k tó·mtcuṙ, hā́·ri vura pupipá·tcúratihaṗ, va:̭ ká:̭n vúra takunʔí·tcuṙ, kari yíθ kúna takunpíkyav̇.

Kó·mahitc kunsuváxrā:̭hti[19] po·hramíkyav ’ahiramʔávahkam va:̭ ’u:̭m yā́·mahukatc ’ikfú·tráθun.

Fā́·t vúrava kuma’áhupmū̆·k[20] kunikfutráθθunati’, ’ássamū̆·k kuniktifvárā·ti’, xákkarari vura kunʔarávū·kti’.

Karu hā́·ri ’íppìhmū̆·k kunʔikfutráθθunati po·hramsúruv̇ar. ’Ipíhsī:̭hmū̆’ᵘk, ’ikfutráθθùnāra-

that they were making, so its juice would not dry in it, and the drying would be slow, so that it would not crack. Pipes were made at all seasons of the year, but the fall was the proper time, for at that time the wood was dry and the weather was not hot. Sometimes they made pipes out of dry arrowwood. They were good ones, they did not crack. The only trouble was that they were hard to make, difficult to make. A pipe in the making they threw away when it was found to be cracked. Sometimes they did not even take the trouble to throw it away, they just let it lie where it was, and started to make another one. They dry the pipe they are making a little above the fireplace so that it will ram out easier.

They ram it out with any kind of a stick; they hammer it [the stick], chisel fashion, they work it from both ends.

And sometimes they ram out the hole in the pipe with a bone. With a bone awl, a rammer, they ram it out. They use a cannon

---

[19] Their "pipe work."

[20] Often with a sáṙip, a hazel stick prepared for use in basketry. The pith is so soft that it can easily be removed with a toothpick. Sometimes the pith is so loose that air can be sucked through it while still intact in the piece of wood cut to the length of the pipe. While the Indians speak of it as being rammed out, it is really dug out as well as rammed out. The Karuk never heard of splitting a pipe tube longitudinally, removing the pith or otherwise making a channel and then gluing the halves together again, as is practiced by the Ojibway in making their pipe stems.

mū̆·k, pakunʔikfutráθθùnàràti’. Sakanikʸo·ra’íppi’, pufitcʔapsihʔíppi’ va̭: pakunʔíhrū̆·vti’, kunθimyā́·tti, pícci̭:p pa’íppi’, vā́·ram vura kunʔikyā́·tti pamússi’ⁱ, nī́·nnamitc vura kunʔíkyā́·tti’, kunθimyā́·tti ’ássàmū̆’ᵘk. Karixas takunʔíkfū̆·tra̓θun, xákkarari vura kunʔarávū̆·kti’.

bone, a deer’s leg [bone], they first file the bone off, they make its point long, they make it slender, they file it off with a rock. Then they ram it out, coming from both ends, the pipe.

Kunsuváxrā̆·hti pícci’ⁱp Va̭: ’ṷ:m xé·ttcitc patuvaxráha̭:k pamússu’ᵘf. ’Ā́·pun tó·kyívic paxavicʔíkfū̆·trāθùnàpù’, paxavícsu’ᵘf. ’Ā́·pun tukifkúŕic. Va̭: kunkupé·θvúyā·nnahiti makarúna paké·vnī·kkìtcàs karu papihnī́·ttcítcaś, xavicʔíkfū̆·trāθunapu’, va̭: kunkupe·θvúyā·nnàhìtì’.

They dry it first. Its pith is softer when it is dry. The rammings fall on the ground, the arrowwood pith. It is curled up on the ground. The old women and old men call maccaroni that way, arrowwood rammings, that is what they call it.

d′. ’Amvavákkay vo·’ á·mnúprihti paxavicʔuhramsúruv̓ar

(A SALMON-GRUB EATS THROUGH THE ARROWWOOD PIPE HOLE)

a″. Payiθúva kṓ· kumapássay kʸaru ’amvavákkay̓

(THE DIFFERENT KINDS OF SALMON BEETLE AND WORM)

Karu hā́·ri ’amvavákkaymū̆·k takunθáruprinavaθ po·hramsúruv̓ar.

And sometimes they bore out the hole in the pipe with a salmon worm.

Patakunʔī́·kkʸáraha̭:k pa’á·m’ma, pimná·n’ni, ’itrō̆·pasúppa̭: vur é·k tamé·ktátta̭:y pavákkay̓, pe·knimnamké·mmítcha’ᵃk. Va̭: pa’amve·váxráhak suʔ pakunʔárā̆·rahiti’, ’ú·yvaha karu vura sùʔ kunʔárā̆·rahiti’, pufitcʔiváxra karu vura kunʔá·mti’, ’ikye·puxkḗ·mmītca karu vura kunʔárā̆·rahiti’.

When they catch salmon, in summer, in a few days it is full of bugs, if it is in an old living house. They live in the dried salmon, and in the salmon meal too they live, and they eat dried deer meat too, and they live in old untanned deerskins too.

’Amvavákkay ’ṷ:m vura vā́·nnāmìcìtcàś, pássay[21] ’unúhyā̆·ttaś, ’ipcū́·nkinatcaś. Pimná·ni ’ṷ:m pátta’ᵃy, ’imfirári’ⁱk, pakunʔá·mti pa’á·mmáhak̓.

The salmon worms are longish ones, the salmon beetles are short ones. In the summertime there are lots of them, in the warm time, eating on the salmon.

---

[21] ’Ā́ra̭:r mit kʸáru yíθθa vó·θvū̆·ytìhàt Pássay̓, Kaʔtimʔī́·n mit ukrḗ’ᵉt, pa’icviripmā̭̆: mit kuníppē̆·ntihat̓. There was a person named Salmon Beetle too, he lived at Katimin. He died about 1877.

Pássay 'ṷ:m mutúnvi̭:·v 'amvavákkay̓. Pavúra kó·vúra kô·s. Pássay 'ṷ:m vura 'á·mmáhak 'u'uruhikʸṓ·ti', 'unuhtunvḗ·ttcas̓, tà'ᵃy. 'Amvavákkay xas takunkítra'. Tcé·myatc ta̭:y pavákkay̓. Tcé·myatc kunkḗ·tcasahiti'. Karixas kúkkṷ:m va̭: takunkítra', pássay takunpárihic̓. Xas kúkkṷ:m takunpúruhpa'.

Vura 'ṷ:m hitíha̭:n va̭: ká̯:n kunʔára·rā̆hiti 'a·mmáhak̓. Hā́·ri va̭: vúra nu'á·mti pavákkay̓, xaθímtup kún̓ic. Páma̭:n tanúkxī̆·vcū̆ràhà'ᵃk, va̭: kari pavákkay tánumma patakunʔiruvo·nnícukva', patanúkxī̆·vcùr̓. Pa'á·ma patayáv nupikyā́·ha'ᵃk, va̭: kari 'ī́·m tanusā́·nnupuk̓, karixas sárìpmū́·k tanutáttuycur pavákkay̓, víri pa'ā́·pun takunívrar̓ic, va̭: vura ká̯:n takunpé·rū̆·npà'. 'Ikrívki kṓ·k pa'amve·váxra 'á·mtíhansan̓. Kṓ·k pakunʔá·mti pa'amve·váxra'. Kuyrá̯:k kṓ·k papássay karu kuyrá̯:k kṓ·k pa'amvavákkay̓.[22] Nṷ: karu kumá'i'i nṷ: pa'ára'ᵃr, nṷ: karu 'amvá̭:mvā̆·nsà'.

The salmon worms are the salmon beetle's children. There are all sizes of them. The salmon beetle lays eggs on the salmon, little eggs, lots of them. The salmon worms hatch out. Soon there are lots of the worms. Quickly they grow big. Then they hatch out again, they turn into salmon beetles. Then they lay eggs again.

They live all the year on the salmon. Sometimes we eat some of them, like we do grasshoppers. When we peel the skin off, then we see the bugs crawling out, when we peel it off. When we clean the salmon, we take it outdoors, then we brush it off with a bundle of hazel sticks, then they fall on the ground, and that is where they perish.

There are six kinds of salmon eaters, there are six kinds that eat dried salmon: there are three kinds of salmon beetle and three kinds of salmon worm. And we make seven, we Indians we are salmon eaters too.

---

[22] The kinds of beetles and grubs described by the Indians have been quite satisfactorily identified.

Efforts to obtain a specimen of either adult or larva of the small bluish black beetle described respectively as the only pássay̓ and 'amvavákkay̓ which were found in the dried salmon before the Whites came, have not been successful. According to Dr. A. G. Boving, of the Division of Insects, U. S. National Museum, it is probably *Necrobia mesosternalis* Schiffer, which is native to America and reported from Arizona, a species closely resembling in appearance of both adult and larva and in habits the common cosmopolitan *Necrobia rufipes* DeGeer, which has been introduced into America from Europe. The color of the adult is bluish black, and it is smaller than the adults of *Dermestes vulpinus* and *Dermestes lardarius*, which is exactly what the Karuk state. The larva is reddish (according

Kuyrá:̭k kṓ·k tapapássaý: Yíθθa pakumapássay va:̭ ’u:̭m vura tṻ·ppitcaś, ’ikxánnamkū̃nicitcas, ’ámkū̃·vkunicitcas kúṅic. Pi’ḗ·p vúra va’amvapássaý va:̭ paykʸṓ’ᵒk.	There are three kinds of salmon beetle already: One kind of salmon beetle is little, black bluish ones. This is the old-time salmon beetle.
Va:̭ u:̭m yíθ kunimmússahiti papássay kḗ·citcaś, va:̭ ’u:̭m ’ikxáràmkū̃nìcàś, ’iθákō·vū̃ra ’ikxáràmkū̃nìcàś.	Another kind of salmon beetles are larger, they are black, they are black all over.

to Dr. Boving, more precisely reddish blue or brownish blue) and not very hairy, which agrees with the Indian description of the original pipe-boring worm, listed first in the text, and indicates that the first-listed beetle and worm were adult and young of Necrobia. The larvæ of Necrobia species live in carcasses, meaty or greasy refuse of all kinds, hides, old clothing, rags, or shoes. While making galleries is not the regular habit of this larva, it is capable of making holes and galleries. A Necrobia larva confined in a bottle by Dr. Boving ate its way through the cork. The Necrobia larvæ are also well fitted for making galleries since they are practically hairless. Dermestes larvæ on the other hand live in soft material and are quite hairy.

The second and third kinds of beetle enumerated in the text have been identified respectively *Dermestes vulpinus* Fabr. (black all over) and *Dermestes lardarius* Linn. (black with the foremost part of the wing-covers yellowish gray). These are both Old World species, now cosmopolitan, and introduced into America by the Whites. They are species occurring in the salmon and seen about the houses of the Karuk at the present time. The worm listed second in the text is the larva of either of these species, the appearance being almost identical. It is interesting that the older Karuk still remember that these are not the old-time kind.

The worm listed last in the text, occurring only in actively rotting salmon, and white in color, is the maggot of fly species.

The boring habits of another Dermestes species, *D. nidum*, are of interest in this connection. *D. nidum* lives in the nests of herons from Massachusetts to Texas and eats fish refuse. The larva of this species when about to enter the pupa stage, bores into the heartwood at the broken off end of a twig to a depth of an inch or more (precisely after the manner of Karuk pipe boring), sheds its skin to plug the entrance of the hole, the hair sticking backward to block any intruder, and when the beetle hatches out it is strong enough to back out, ejecting the skin. (Information about habits of *D. nidum* furnished by W. S. Fisher, Division of Insects, U. S. National Museum.)

Va:̭ vura xá:̯s kó:̯s payíθθa kuma pássay kô·s,[23] yiθúva kitckunimmússahiti'. Ké·citcas[24] va:̭ káru vuŕa, pa'á·tcip tapúkrā·mvam kumapássay̓.

Kuyrá:̯k kő·k karu pa'amvavákkay̓:

Yíθθa pakumavákkay kunic 'imyáttipuxsa'. Va:̭ 'u:̭m puxxʷítc 'ā·xkunicaś, kunic xá·skúnic 'amtapkunicʔà·xkùnicitcaś. Pa'aθkuritara'ahup'ássippak va:̭ káru vura ká:̯n kunʔárā·rahiti'. Kunimcákkarati pa'aθkéŕit. Pa'áhup fā̋·t vúrava kunʔá·mti pa'aθkúrit kitcha'ᵃk, va:̭ karu kunʔa·mti'. Pamakayvaské·mitc tanu'úsiprē·ha'ᵃk, va:̭ káru vura ká:̯n kunʔárā·ràhìtì sùʔ. Va:̭ 'u:̭m papi'ē̋·p va'amvavákkay̓. Va:̭ pá'u:̭m va:̭ po·hrá:̯m θarupríˉ·nnātihań, va:̭ pá'u:̭m pa'amvavákkay̓. Kunθíttī·mtì va:̭ pikváhàhīrak kunʔíhrū·vtìhànìk pa'amvavákkay̓, va:̭ kumá'i'i pavákkay kunʔíhrū·vtì'. Va:̭ po·hrámsu:̭f θarupríˉ·nnátihań.

Yíθθ 'u:̭·m pakumavákkay 'imyáttaŕas, ké·citcaś. Va:̭ 'u:̭m vúra púva:̭ ká:̯n 'árā·rahitihaphanik pi'ē̋'ᵉp. Payē̋·m 'u:̭m vúra va:̭ tátta'ᵃy.

Karixas yíθθa karu tcántcā·fkunicas pa'amvavákkay̓, tú·ppitcaś, va:̭ 'u:̭m pa'amvaxxā̋·t kunʔá·mti', pa'amve·váxra pató·xā̋·ttaha'ᵃk, va:̭ kunʔá·mti'.

About that same size there is another salmon beetle, only it looks different. They are big ones too, striped across the middle.

There are three kinds of salmon worm too:

One kind of the worms has little hair on. They are very red, they are kind of grayish red ones. In a greasy wooden cupboard they live too. They smell the grease. They eat wood or anything if when it only has grease on it, they eat it. And whenever we pick up an old rag, they are living in it too. That is the old-time salmon worm. That is the tobacco pipe borer, is the salmon worm. Because they heard in the stories that they were using it, that salmon worm, that is why they use it. It eats out the pipe pith.

Another kind of the worms are hairy ones, big ones. They did not use to be here long ago. Now there are lots of them.

Then there is another kind of salmon worms that are white ones, little ones, they eat the rotten salmon, whenever that dry salmon gets rotten, then they eat it.

---

[23] Or yíθθa kumapássay va:̭ vúra xâ·s kô·s, there is another salmon beetle about that same size.

[24] Nondiminutive ké·ttcas would never be applied to salmon beetles, the diminutive, usually translated as larger, being preferred.

b″. Pahū́·t kunθaruprinávā·θtihanik pavákkay po·hramsúruv̇ar

Patuváxra po·hrâ·m, va̭: ká:̯n takunʔī́·va·yramni pa’amvá·θkúrit po·hramtárùkvāřak. ’Aʔ takunʔíhyī·crìhmaθ̇. Xas va̭: kunímmʸū·stì’. Tcaka’ī́·mitc vur ’u-’úkkùrīhtì paθkúřit. Púyava̭: kunímmʸū·stì’ yané·kva tuváxra paθkúřit, suʔ va̭: vura tupík̇ʸasvaṙ páθkúřit.

Karixas va̭: kári patuváxra’, paθkúřit, karixas ’amvavákkay takunʔáppiv̇, karixas va̭: ká:̯n ’á·mmáhak takunʔáppiv pavákkaẏ. Sú·ffak ta̭:y ki pavákkaẏ, súfʔī·ccak̇. Karixás va̭: suʔ takunθá·nnam’ni, po·hrá:̯mmak sùʔ. Kohomayā́·tc vura pavákkay pasuʔ takunθá·nnam’ni. Karixas ’axváhahmū́·k takuniptaxváhtcak̇, karixas ’aʔ takuntákkarari ’ā·nmū́’ᵘk. Pamússu·f va̭: tu-’á·mnúpri’.

Xas pataxxár utákkàrārìhvàha’ᵃk, ’axmay ík vúra xàˢ tákunma yanné·kva to·θárùprīnahiti po·hrâ·m. Hínup é·kva tó·θθáruprin pamússṷ:f po·hramʔíkyav̇. Púyava̭: kárixas takuníkyav po·hrâ·m.

Puhitíhā·nhara pavákkay ’ihrú·vtíhaṗ. Va̭: pa’ára̭:r va̭: kumá’i’i vura pavákkay suʔ ’uθamnā́·mnīhvuti’, kiri va̭: nipitcakuvā́·nnāràtì’ panani’úhra’ᵃm. Karu hā́·ri vúra pu’ikyā́·ttihara pavákkaẏ, hā́·ri tó·myáhsaṗ. Va̭: kitc kúnic vura kunkupitti’ pakunikfutráθθùnàtì’.

(HOW THEY USED TO MAKE THE SALMON GRUB BORE THE PIPE HOLE)

When the pipe is dry, they spill salmon grease into the hole that has been dug in the pipe. They stand it up on end. Then they watch it. The grease soaks in slowly. Then they see that the grease has dried, the grease has already soaked in.

Then when it gets dry, that grease, then they look for a salmon worm; then they look for the worm there on the dry salmon. There always are lots of them on the backbone, on the backbone meat. Then they put it in, in the pipe. It is a medium-sized worm that they put in. Then with pitch they shut it up. Then they hang it up with twine. It eats its way through.

Then after it has hung for a long time, then all at once they see that the pipe has been bored through. Behold, he has eaten along the pith channel of the unfinished pipe. Then they fix the pipe.

They do not do it with the worm all the time. A man puts it in there just because he wants to brag over his pipe. And sometimes the worm does not do the work, sometimes it gets suffocated. The way that they usually do is to ram it out.

e′. Tcaka'ī·mitcʔíkyav xas pakunpíkyā̭̆rati po·hrâ·m

(THEY ARE SLOW ABOUT FINISHING UP THE PIPE)

Píccḭp vḁ kunikyā́·tti 'ávahkam pavura po·hrá̭m 'umússahitihe'ᵉc, karixas 'ìppan kuna takuntářuk, karixas takunsuváxra'. Tcaka'ī́·mitc po·hramʔíkyav xas patakunpíkya'ᵃr. Takuníkfū̆·tràθ̇ùn.[25] Tcaka'ī́·mitc vura 'asaxyíppitmū̆·k[26] kuntaxícxī·cti 'ávahkaṁ. Xara kunθimkʸutikʸúttiti 'ássamū̆'ᵘk, 'íffuθ kuna tcimtcī́·kkʸàràmū̆'ᵘk.

First they make the outside shape of the pipe and dig out the bowl, then they dry it. Then they are slow about finishing up the pipe. They ram it out. Slowly they scrape off the outside with white rock. Then they rub it for a long time with a rock, and at last with scouring rush.

f′. Xavicʔúhra̭m 'ṵm sírikʸuṅic

(AN ARROWWOOD PIPE SHINES)

Xávic 'ṵm sírikʸuṅic, tcé·mya̭tc kunikyā́·tti sírikʸuṅic. Tcántcā̆·fkunic kářu. 'Imʸusáẏav po·kkṓ·rahitiha̭k 'ikxáramkunic pe·kkʸṓ'ᵒr, paxavicʔúhra'ᵃm. Tcántcā̆·fkuṅic.

Arrowwood shines, they quickly polish it. It is white too. It looks pretty when an arrowwood pipe is bowled with a black pipe bowl. It looks white.

b. Pafaθipʔúhra'ᵃm [26a]

(THE MANZANITA PIPE) [26a]

Fáθθḭp kʸáru vura kunikyā́·tti po·hrâ·m. 'Ā̆·xkū̆nicas pafaθipʔúhra'ᵃm. Ta̭y vura kuníhrū̆·vti pafáθθiṗ, síkki kʸáru kunikyā́·tti', kar iktî·n, karu tasánsářar, kar 'uripihivíkkʸaṙ.

They make pipes of manzanita, too. They are red ones, the manzanita pipes. They use manzanita for lots of things, make spoons, and canes, and acorn-soup scraping sticks, and reels for string.

a′. Pahū́·t kunkupé·kyā̆·ssipre·hiti pafaθipʔúhra'ᵃm

(HOW THEY START TO MAKE A MANZANITA PIPE)

Pa'ávans uxútiha̭k kiri faθípʔúhra̭m níkyav̇, xas tuvā́·ṙam, tu'áppivar pafáθθi'ⁱp. Púyava pató·mmáha'ᵃk, xas 'icvit tó·kpā̆·ksùř, kḗ·tc vura tó·kpā̆·ksùř,

When a man thinks he wants to make a manzanita pipe, he starts off, he goes to look for manzanita. Behold, when he finds some, then he cuts a piece off, a thick piece, áxxak tu''árihic va'ᵃ.[27] Xas to·pvā́·ṙam, va̭꞉ kitc tu'ḗ·θ pa'áhup pa'íp 'ukyā́·t, pafaθipʔáhup̓.

---

[25] The informant is grouping both the ramming and the worm-boring processes under the term "ramming."

[26] A chip of this rock was used for many purposes as a knife.

[26a] See Pl. 27, *b*, and Pl. 30, third specimen from right-hand end.

for he is going to make two out of it. Then he goes home, packing the wood that he has "fixed," the manzanita wood.

Kárixas 'á·tcip to·párakvaṙ. Papupárakvaraha'ᵃk, pato·kyā́·ha̭꞉k suʔ 'usū́·fhīti', va̭꞉ 'ṷ꞉m 'umtcúre'ᵉc.[28] Pasuʔ usū́·fhītiha'ᵃk, va̭꞉ 'ṷ꞉m vura hitíha̭꞉n 'úmtcū·ntì', xá̯꞉t 'ásxa'ᵃy karu xá̯꞉t 'iváxra'. Pa'á·tcip to·párakvaraha̭꞉k, pafáθθip̓, va̭꞉ 'ṷ꞉m pu'imtcū·ntīhara po·hramʔíkyav̓. Pafaθipsíkki karu vúra va̭꞉ kunkupe·kyā́·hiti', kunikxárìprùpràmtì pamússu'ᵘf pasikíhʔī·ckʸàṁ.

Then he splits the wood in the middle. If he does not split it, if he makes it with the heartwood inside, it always cracks. If the heartwood is inside, it always cracks, whether green or dry. But if he splits the manzanita wood, then the pipe that he is making does not split. They make the manzanita spoons the same way too, they chop out the heartwood from inside of the spoon.

b'. Pahū́·t kunkupappáramvahiti pafaθipʔáhup̓

(HOW THEY BOIL THE MANZANITA WOOD)

Karixas pícci̭꞉p pafaθipʔáhup 'icahé·mfirak takunpáram'va, va̭꞉ 'u'm pu'imtcúre·caṙa, va̭꞉ 'ṷ꞉m sákriv̓. Kunpáramvuti 'icahé·mfírak pafaθipʔáhup, pa'uhra̯꞉m kunikyā́·vicaha'ᵃk, va̭꞉ vura káru kunínni·cti', pasikihíkyav̓, passíkki kunikyā́·vicaha'ᵃk.

Then the first thing they boil the manzanita wood in hot water, so it will not crack, so it will be stout. They boil the wood when they are going to make a pipe, just as they do to a spoon that is being made, when they are going to make a spoon.

c'. Pahū́·t hā́·ri 'aθkúritta ḳunθá·nkuri po·hramʔíkyav̓

(HOW SOMETIMES THEY SOAK THE PIPE THAT THEY ARE MAKING IN GREASE)

Hā́·ri 'aθkúrittak takunpúθθaṙ, hā́·ri 'akrahaθkúrittak̓, karu hā́·ri vura virusura·θkúrittak̓.

Sometimes they soak it in grease, in eel grease or in bear grease.

---

[27] The piece of manzanita used for making a pipe must have double the diameter of the large end of the pipe, if the principle of eliminating the heartwood is followed, as Yas always does. Since the largest manzanita pipes, of what is called Yuruk style, are sometimes 2 inches in diameter at the bowl end, a piece of manzanita some 4 inches in diameter is required. Such large pieces are familiar to the Indians, since they are used in making manzanita spoons.

[28] Or 'úmtcū·nti', it always gets cracked.

d′. Pahū́·t kunkupattárupkahiti po·hramʔíppaṅ

Karixas po·hnamíppanitc takuntárupkuṙi, pehḗ·rah u'í·θrḗ·ciṙak. Taxaravḗ·tta kunkímnū̆·phaṅik.

e′. Pahū́·t kunkupe·kyā́·hiti pamussúruv̇ar

Xas pamusúruvar takuníkyav̇. Paffáθi:̭p 'u:̭m vura pusúrùvārahitihaṙa, puva:̭ kupíttihara paxxávic ukupitti'.

Payḗ·m 'u:̭m vura 'ā̆·hm·ū̆k takunikrúprī·nnā̆tì', simsimʔimfíràmū̆'ᵘk.

Payḗ·mninay puxútihap kiri núkyav faθipʔuhramxárahsa', pasimsimʔímfir takunī́·yū̆·nvā̆ràhà'ᵃk, viri hitíha:̭n vura 'úmtcū̆:̭nvuti'.

Taxaravḗ·ttak 'a·h kunθá·nkurivutihanik 'uhramʔíppankam xunyé·pʔímnakmū̆'ᵘk, karixas 'ipíhsī·hmū̆·k kuníkrū̆·prī·nnatihaṅik, púyava:̭ vura puyívuhara suʔ.

f′. Pahū́·t 'ávahkan kunkupataxicxíccahiti', xú·skúnic kunkupe·kyā́·hiti kʸáru vuṙa

Karixas yuhírimū̆·k 'ávahkam kuntā́·vuti', karixas 'ássamū̆·k takunθimkʸutikʸutáyā̆·tchà',[31] kohomayā́·tc vúra takuníkyav̇. Takuntaxcxā̆·crū̆cuk 'uhnamʔípanitc pámitva 'ā̆·hmū̆·k kunkímnū̆·ppaṫ'.

Sakʔassip'itcúntcur mit puxxʷítc 'ukyā́·rātihat Váskak pasíkki', pafaθipʔahupsíkk ukyā́·tihaṫ, va:̭ mit 'ávahkam 'utaxicxíccaratihaṫ, símsi:̭m 'u:̭m púmit 'ih-

(HOW THEY DIG OUT THE BOWL CAVITY)

Then they dig out on top of the pipe, where the tobacco is going to be. They used to burn it out.

(HOW THEY MAKE THE HOLE THROUGH IT)

Then they make the hole. The manzanita wood does not have a hole in it like the arrowwood does.

Now they make the hole in it with fire, with a hot wire.

Nowadays they do not like to make long manzanita pipes, just because when they burn them through with a hot wire, they crack every time.

Formerly they burned out the bowl with a tanbark coal, then they bored it with a bone awl; that way it is not far through.

(HOW THEY DRESS OFF THE OUTSIDE AND MAKE IT SMOOTH)

Then with a flint knife they whittle off the outside, then they scrape it off good with a rock, they make it to shape. They scrape the bowl where they have burned it out.

Bottle fragments were what Vaskak worked them with most, when he made his spoons, his manzanita wood spoons. With them he scraped the outside of

---

[31] Or takuntaxicxicáyā̆·tchà'.

rú·vtíhat ’ávahkaṁ. Papiccī́·tc tó·kyā́·ha:̭k mit kitc símsi:̭m ’úhrū·vtīhat́. Mit upíttihat́: Yḗ·pca pasakʔássipʔitcúntcuŕ, yáθθahsa’. Yā́·s ’u:̭m karu vura mit vó·hrū·vtìhàt pasakʔássiṗ, pámitv ó·kyā́·ttīhàt pamu’uhrâ·m, ta:̭y mit ’ukyā́·ttīhat po·hrâ·m.

Xás va:̭ ’ávahkam xú·skúnic takuníyav tcimtcí·kkʸáramū̆’ᵘk.

them. He did not use a knife on the outside. When he first made them was the only time he used a knife. He said: "The bottle fragments are good ones, are sharp ones." And Yas also used to use bottles, when he used to make his pipes, used to make lots of pipes.

Then they smoothe the outside with a scouring rush.

c. Paxuparicʔúhra’ᵃm

(THE YEW PIPE)

Payurukvā́·ras hā́·ri kunikyā́·tti’, kunipítti’, xuparicʔúhra’ᵃm. Va:̭ vura kunkupe·kyā́·hiti pafaθipʔúhra’ᵃm.

The downriver Indians sometimes make yew wood pipes, they say. They make them the same way that they make the manzanita pipes.

d. Pa’aso·hramʔúhra’ᵃm [32]

(THE STONE PIPE)

Va:̭ vura kunkupe·kyā́·hiti pa’asó·hra’ᵃm pe·kkʸṓ·r kunkupe·kyā́·hiti’.[33] Hā́·ri vura payváhe:̭m xavramníha:̭k numá·hti va:̭ kó·ka’úhra’ᵃm,[34] tū́·ppitcas pava:̭ kó·ka’úhra’ᵃm.

Hā́·ri vura va:̭ ’ikkʸṓ·r káru kuníppē·nti ’asó·hra:̭m, kuníp-

They make the stone pipe like they do the stone pipe bowls. Sometimes nowadays in the old ruined houses we find that kind of pipe, they are small ones, that kind of pipes.

Sometimes also they call a stone pipe bowl ’asó·hra’ᵃm. They

---

[32] ’Asó·hra’ᵃm, lit. stone pipe, is frequently prepounded to ’ikkʸṓ’ᵒr, pipe bowl, to make more prominent the idea of stone pipe bowl, although ’ikkʸyṓ·ᵒr means nothing but stone pipe bowl anyway. Similarly ’aso·hram’úhra’ᵃm, lit. stone pipe pipe, is formed, it being felt as a clearer way of expressing stone pipe than is ’asó·hra’ᵃm alone, since ’asó·hra’ᵃm is also the name of a magical worm that eats people in the head.

[33] See p. 154.

[34] "What is apparently a portion of a pipe wholly of stone was picked up on the surface near Honolulu, on the Klamath River. (Fig. 69.) It is, however, different from the type of pipe used by the Shasta, and was regarded by them as mysterious, and probably endowed with great magic power. It is nicely finished on the exterior." Dixon, The Shasta, p. 392. Several Karuk and also Shasta informants have known that all-stone pipes were made by the Indians. They were doctor pipes, hence the connotation of mystery suggested by Dixon's informants.

pē·nti 'asó·hra:̭m 'ukkṓ·rahiti po·hrâ·m karu hā́·ri kuníppē·nti 'aso·hramʔikkʸṓ'ᵒr.	say: "The pipe is bowled with an 'asó·hra'ᵃm." And sometimes they call it an 'aso·hra'ᵃm pipe-bowl.
Vákkay karu vura vó·θvū·yti 'asó·hra'ᵃm,[35] 'ára:̭r kunʔá·mti', 'axvā́·k suʔ kunʔá·mti', pa'ḗ·mca va:̭ kunθayúnkī·nnāti', pa'ḗ·m-kʸā·msa'. Pukúnic xútihap kíri va:̭ nuθvúyā·nnati pa'asa'úhra:̭m karu vura pe·kkʸṓ·r 'asó·hra:̭m páva:̭ kumá'i'i pavákkay̓, pa-aráttā·nva kumá'i'i.	There is a kind of worm too called 'asó·hra'ᵃm, they eat people, they eat them inside the head, the doctors always suck them out, the big doctors. Sometimes they do not like to call a stone pipe or a stone pipe bowl 'asó·hra'ᵃm just because of those worms, those pains.
B. Po·hramʔikkʸṓ'ᵒr	**(STONE PIPE BOWLS)**
***a.* Ká·kum 'ukkṓ·rahina·ti po·hrâ·m**	**(SOME PIPES HAVE STONE PIPE BOWLS)**
Pufáθθi:̭p kítchàrà pe·kkʸṓ·r kunikyā́·rati', xavicʔúhra:̭m káru vura 'ikkʸṓ·r kunikyā́·rati'.	Manzanita was not the only kind that they put stone pipe bowls onto, the arrowwood also they fitted with stone pipe bowls.
Pa'ararakkā́·nnimitcas va:̭ 'u:̭mkun vura pu'ikkʸṓ·rahitihap pamukunʔúhra'ᵃm, xavicʔuhrammúnnaxitc vúṙa, 'u:̭m vúṙa. Tcé·mya:̭tc 'umtáktā·kti', súʔkam 'u'í·nkʸúti', 'ipannī́·tc tó·mtak̓, pehḗ·raha va:̭ ká:̭n 'uvráràrīpti'.	The poor people's pipes had no stone bowl, they were just wood. Pieces quickly come off, it burns through inside, a gap burns out at the top rim, the tobacco spills.
Pa'uhramyḗ·pc ukkṓ·ràhìnà·t-tì 'asáxxū·smū́'ᵘk. 'Ikyā·kamʔík-yav xas po·hrá:̭m 'ukṓ·rāhìtì'.	But the good pipe is bowled with serpentine. It is much work when a pipe has a stone bowl on it.
Va:̭ 'u:̭m pe·kʸorayḗ·pca pa-'asá·θkʸúrit kunic kumé·kkʸṓ'ᵒr.	The good bowls are the fat-like rock kind of bowls.
***b.* Kaʔtimʔī́·n pa'as pakuníppē·nti 'Ikʸṓ·rá'as**	**(THE ROCK AT KATIMIN CALLED 'IKʸṒ·RÁ'AS (PIPE BOWL ROCK))[35a]**
Va:̭ vúra yíttce·tc páva:̭ ku-mā́'ᵃs Katimʔī́'¹n. Va:̭ vur óθvū·y-tì 'Ikʸṓ·rá'as. 'Ickʸḗ·ccak 'uh-yárùprāmti', 'Asa'uruh'ù·θkaṁ.[36]	There is only one rock of the kind at Katimin. It is called the Pipe Bowl Rock. It is setting out in the river, out from Round

---

[35] Also 'asó·hnā·m'mìtc, dim.

[35a] See Pl. 31.

[36] 'Asa'úṙu is on the Katimin side and 'Ikʸṓ·rā́'ᵃs is out in the river from it.

Kaʔtimʔī́·nkʸam ’ú̮:θ ’a·ssak ’uhyárùprā̆mti’. Kó·vúra pavḗ·nnákkir Kaʔtimʔī́·nkʸam, ’Ī́ccìpīcrìhàkam ’ṷ:m vura puffá·thàŕà. Pa’ára̭:r yí̮:v mit kunʔaramsíprē̆·nnatihat pakuniknansúro·tihat pa’as.

Rock. On the Katimin side out in the water it is setting. All the sacred things are on the Katimin side, on the Ishipishrihak side there is nothing. The Indians used to come from far to peck off that rock.

c. Pe·kxaré·yav va̭: ká̮:n kunpíppā̆·θkurihanik pa’asáy̓av

(THE IKXAREYAVS THREW DOWN THE GOOD ROCK)

’Ú̮:θ ’ickʸé·ca kunpíppā̆·θkùrìhàńìk, pa’asaθkuritkʸuníckʸa’ᵃm, kuníppā̆·n’nìk: “Va̭: ká̮:n kunpiknansúrō̆·tìhḙ̀:c yá·sʔáŕa. Yá·sʔára kir ikyā́·kkam ’ukyā́·tti xasik ’uhrámyav mu’úhrā̆·mhè’ᵉc.” Va̭: vura mukunikʸō̆·rā́·shanik Pe·kxaré·yav, va̭: kunipítti’, Pe·kxaré·yav ’ṷ:mkun karu vúra va̭: ká̮:n pakunikyā́·ttihanik pamukunʔikkʸṓ·r va̭: vúra pakumā́’ᵃs. Xára mit vura puxútihaphat kir ’Apxantínnihitc va̭: ’úkvar páva̭: kumā́’ᵃs, pó·hra·m (± páva̭: ’ukṓ·rahitiha̭:k) páva̭: ká̮:n ve·kʸō̆·rā́’ᵃs. Xa yí̮:v kunʔḗ·θma’ pe·θivθvà·nnḗ·n ’utánnihe’ᵉc, Pe·kxaré·yav kuníxvīphè’ᵉc, pa’as pa’yí̮:v kú̮: kunʔḗ·θmaha’ᵃk, pe·kkʸṓ’ᵒr. Púmit va̭: yé·crī́·hvū̆tihaphat̓.

They threw it out in the river, that big black steatite rock, they said: “Humans will be pecking it off. Would that Human will have to work hard before he will have a good pipe.” That was the Ikxareyavs’ rock, they say, the Ikxareyavs too made their pipe bowls there of that same rock. For a long time they did not want the white people to buy that kind of rock, a pipe bowled with bowl rock of that place. He might pack it far away, and that then the world would come to an end, the Ikxareyavs would get angry, because they had packed away that pipe bowl. They did not use to sell it.

d. Pahū́·t kunkupe·knansúrō̆·hiti’

(HOW THEY PECK IT OFF)

Kunikpuhkírē̆·ttì pa’ássak̓, patakuníkna·nsuraraha̭:k pe·kkʸṓ’ᵒr pó·hrá̮:m kunikyā́·vicaha’ᵃk. Hā́·ri pa·hmū̆·k kunvitkírē̆·tti pa’assak̓.

They swim to that rock when they are going to peck off a pipe bowl, when they are going to make a pipe. And sometimes in a canoe they go to that rock.

Pa’icvit tákunma yav paká̮:n kuníknā̆·nsure’ᵉc. Karixas kunʔíkkʸū̆·ppā̆θti’ ’ássamū̆’ᵘk, ’á·tcip ’uhyárupramti’. Xara vura kuníknā̆·mpaθti’, ’itcā́·nitc xas vura takuníknā̆·nsuŕ, pa’á·tcip ’ihyán-

They find a good place to peck it off. Then they peck it around in a circle, leaving it sticking up in the middle. For a long time he pecks around it. Then all at once they peck it off, they peck nupnamtihatchan va:̭ takuníknā̆·nsuṙ. Xas tó·ppḗ·ttcip pa'as, pa'ípa tó·knā̆·nsū̆ṙat. Karixas tupíkpū̆·vrīpa'ᵃ, puxxᵘítc vura 'u'axaytcákkìcrīhtì pa'as, 'uxxúti xay 'ú:̯θ 'úkyī·mkʸaṙ. Xas to·pvā̆́·ṙam, mukrívra:̭m xas tó·kyav pe·kkʸṓ'ᵒr.

e. Pa'as Kaʔtimʔī́·n pakuníppē·nti 'Asaxúsʔas [36a]

Hā̆́·ri va:̭ kunkupé·θvíyā̆·nnàhiti 'asáxxu'ᵘs,[37] karu hā̆́·ri kunipitti 'asá·mtu'ᵘp.[38] Kaʔtimʔī́·n 'ické·cti:̭m, kaʔtimʔī·nsā̆́·m, ká·kkum va:̭ kó·kā̆́'ᵃs, 'asáxxu'ᵘs. Va:̭ ká:̭n yíθθa 'asákka:̭m 'úkri:̭ 'asaxúsʔas 'úθvū̆·yti'. Va:̭ vura hā̆́·ri kuníkyā̆́·rat ikʸṓ'ᵒr, xé·ttcitc 'uma vúra. Pírìckʸū̆nic suʔ 'u'ixáxpī̆·θvà'. 'Imtananámnihitc vura pakunikraksúrō̆·tìhànìk 'ávahkaṁ. Puyávhara 'uhramʔíkyav̇, tcé·mya:̭tc 'umpátte:̭c pa'umfíràhà'ᵃk.

Pámitva 'apxantínnihitc pakunivyíhukkať, va:̭ mit pa'ára:̭r va:̭ kunikyā̆́·vana:̭ti pa'uhrâ·m, va:̭ pa'asaxxé·ttciťc, ká·kkum vā̆́·ramas karu ká·kkum 'ipcū̆́·nkinatcaṡ. Va:̭ kumá'i'i pakunikyā̆́·vana·ti pakinikvárice:̭c pa'apxantínnihitc 'ī́'ⁱn. Xúsipux kunmá·hti pa'apxantínnihiťc. Puyḗ·pcákkā̆:̭msàhàṙà, vúra 'u:̭m xé·ttcitcaṡ. Yíθθa po·hrâ·m hā̆́·ri 'itráhyar takinʔḗ'ᵉ.

'Ī̆cya:̭ vúra nukyā̆́·vana:̭ti', 'uhrâ·m, karu vura símsi'ⁱm,

off the piece that is sticking up in the middle. Then he takes the rock that he has pecked off. Then he swims out, he holds the rock very tight, he is afraid it might fall in the river. Then he goes home. He makes the pipe bowl at his living house.

(THE ROCK AT KATIMIN CALLED 'ASAXÚSʔAS (SOFT SOAPSTONE ROCK))

Sometimes they call it 'asáxxu'ᵘs, and sometimes they say 'asá·mtu'ᵘp. At Katimin by the river, downslope from Katimin, there are some rocks of that kind, 'asáxxu'ᵘs. There is one big rock there that they call 'asaxúsʔas. They sometimes make pipe bowls of it, but it is soft. It is greenish streaked inside. It is visible where they were cracking it off on top. It is not much good for making pipes, it will soon crack when it gets hot.

After the White people came the Indians made pipes of that soft rock, some long ones and some short ones. That was what they were making them for just so the White people would buy it from them. They were just fooling the White people. They [the stone pipes] were not very good, they were soft ones. Sometimes they paid them $10 for one pipe.

In the wintertime we were making pipes, and knives, all kó·vúra pakumá'u'ᵘp, pa'arará'u'ᵘp, kári tu'áhu:̭ pa'apxantínnihit̓c,[39] pe·kvára'ᵃn, xáttìkrūpmà kari tu'áhu'ᵘ. 'U'á·púnmuti va:̭ kar uxuriháraħiti pa'ára'ᵃr.

[36a] For picture of this rock and close-up of a section of the top of it where pieces have been pecked out, see Pl. 32, *a*, *b*.

[37] Mg. shiny rock.

[38] Mg. rock white clay.

kinds of things, Indian things, then the White man, who bought things, came around, in the spring of the year. He knew the Indians were hard up.

f. Va:̭ karu ká:̯n 'u'asáxxū·shiti Sihtirikusā́·m

(THERE IS SOFT SOAPSTONE AT SIHTIRIKUSAM, TOO)

Hā́·ri Sihtirikusā́·m pa'as kuniknansúrōtìhànìk pe·kʸo·ré·kyav̓, hā́·ri kʸáru kunʔé·tcī·prīnatihaṅik. Va:̭ ká:̯n karu vura pe·kʸó·rā́·s kunikyā́·ttihanik Sihtirikusā́·m. 'Axaxusyā́·mmatcasitc Sihtirikusā́·m, kuna vura xḗ·tcītcàs[40] Xé·tcitcas 'u:̭m pe·kkʸṓ·r va:̭ vé·kyav̓, páva:̭mū́·k vé·kyav 'ikkʸṓ·r xḗ·tcitcaś, patapríhara'as 'u:̭m vura ni kunikyā́·v̇ic, va:̭ kó·k pakunikyā́·ttihanik va:̭ kâ·n, 'imní·crav karu vura ni kunikyā́·vic va:̭ kumá'as kuna vura xḗ·tcitcaś.[41]

And sometimes at Sihtirikusam they used to peck off rock for making pipe bowls or picked it up. They used to "make" pipe bowl rocks at Sihtirikusam too. Those are good looking soapstone rocks at Sihtirikusam, but soft, soft for making pipe bowls of, but they make indeed paving rocks there, that was the kind that they used to make there, and stone trays also they make out of that rock, but soft ones.

g. Pahū́·t kunkupe·kyā́·hiti pe·kkʸṓ'ᵒr[41a]

(HOW THEY SHAPE THE PIPE BOWL)

Picci:̭p 'as vura mū́·k pakunikyā́·ttihaṅik. Tū́·ppitcas vura kuniknansúnnō·tihatchaṅik.[42] 'Ā́ssak 'aʔ xas kunθimyā́·ttihaṅik, kunθimyé·crī·hvutihaṅik. 'Ā́vahkam pícci:̭p yav kunikyā́·ttihanik vura va:̭ pupikya·náyă·tchitihaphaṅik, papúva súrùvărahitiha'ᵃk puxutnahitc 'ikyā́·ttihaphaṅik. Patasuʔ 'usúruvărahitiha'ᵃk,

They worked it first with a rock. They chipped off little pieces. They rub it on a flat rock. They rub it down. They make it good outside first. They did not finish it up so good while there was no hole in it. They did not make it thin. When it already had a hole in it, then they fixed it good. They made

---

[39] John Daggett, who lived up the Salmon River at Black Bear mine, and collected many ethnological objects from the Indians in the nineties.

[40] Or xḗ·tcitcas 'uma vúṙa.

[41] Or xḗ·ttcitcas pa'as.

[41a] For illustration of two detached pipe bowls, both of 'asáxxu'ˢ, see Pl. 32, *c*.

[42] Or non-diminutive kuniknansúrō·tihaṅik.

kárixas komahayā́·tc takunikyā́·n'ṅik. 'Ippanī́·tc kḗ·tc, tinihyā́·tc va:̭ pakunkupé·kyā́·hitihaṅik, suʔkam 'úhyā̆·kkìvtì [43] va:̭ kunkupe·kyā́hitihaṅik, paká:̭n suʔ uhyáramnīhe:̭c 'uhrá·m'mak. Tī́·m kó·v̇úra kunθimyáyā̆·tchitihaṅik,[44] fí·ppáyav kunikyā́·ttihaṅik, xú·skúnic kunikyā́·ttihaṅik. Karixas vḗ·hcū̆ramū̆́·k pakunikrúprī̆·nnatihaṅik pe·kkʸṓ'ᵒr. Hā́·ri sáhyu·x kunmútrā̆·mnihvutihaṅik, va:̭' u:̭m tcé·mya:̭tc kuníkrū̆·prī̆nàtìhaṅik. Sá·káru vura pakuníhrū̆·vtihanik passúruvar kuníkrū̆·prinaratihaṅik. Pícci:̭p va:̭ kuntárukti pa'íppankaṁ, karixas súrukam takuníkyav pasúnnùvā̆ṅatc. Va:̭ vura 'itcā́·nitc vura kó·vúra kunikyā́·ttihaṅik, 'ávahkam karu vúṙa, karu vura súʔkaṁ. Súʔkam karu vura tinihyā́·tc kuníkyā́·ttihaṅik.

it big, flat on top, and sticking off below, where it is going to go into the pipe. They filed the sides off good, they made them straight and smooth. Then with a horn they bored out the pipe bowl. Sometimes they put sand in, that way they bored it quickly. They also used flint for boring the hole with. They first bore it on top, then they make the little hole in the bottom. They work the outside and the inside at the same time. They made the bottom flat, too.

h. Hā́·ri 'itcā́·nitc vura té·citc takuníkyav̇

(SOMETIMES THEY MAKE SEVERAL AT A TIME)

Hā́·ri 'itcā́·nitc vura té·citc takuníkyav pe·kkʸṓ'ᵒr, hā́·ri 'itrṓ'ᵒp, 'ī·nnā́·k vur utá·yhíti'.

Sometimes they make several pipe bowls at a time, sometimes five; they store them in the living house.

i. Pahū́·t kunkupáθθā̆·nkahiti pe·kkʸṓ·r po·hrá·m'mak

(HOW THEY FIT THE PIPE BOWL ON THE PIPE)

Po·hrá:̮m 'u:̭m pupikyā̃·máyā̆·tchitihap [45] pe·kkʸṓ·r takunθá·nkaha'ᵃk. Po·hrá:̮m kohomayā́·tc takuníkyav̇, pe·kkʸṓ·r kô·h. Xas va:̭ kó:̮ takunθímyav pa'as, po·hrá:̮m kô·h. 'Ā́vahkam takuníptā̆·vā̆ssū̆rù po·hrâ·m. Va:̭ vura po·hrá:̮m kó·kkáninay takunvu-

They always have the pipe only half finished when they put the pipe bowl on. They make the pipe the same size as the bowl. And they file the stone to the same size as the pipe. They plane the pipe off on top. They cut the pipe in every place how

---

[43] Or 'uhyássuru'ᵘ.

[44] Or diminutive kuntcimyáyā̆·tchitihaṅik.

[45] Or pupikyā́·ratihaṗ.

pákkurihva pakunkupáθθă·nkahe’ᵉc. Pakár uká̄·rīmhìtìhà’ᵃk xas kari takuniptaxícxic kʸúkku’ᵘm, kári kʸúkku:̭m takunipcíppūn’và. Tce·myátcva kunipθánkŏ·tti po·hramsunuvana’íppaṅitc, kunpikyā́·vārìhvūtì ta’ata ni kʸohomayā́’ᵃtc. Ko·homayā́·tc vúra takuníkyav̓. ’Itcavu·tsunayā́’ᵃtc vura takuníkyav̓, púyava:̭ vura kó·vúra patakohomayā́·tc kuníkyav̓. Tcatík vura va:̭ takunpíkya’ᵃr.

they are going to put the rock on. If it does not fit, they scrape the wood off again, and they measure it again. Every once in a while they put it back again on top of the pipe bowl; they try it on to see if it is right. They make it just the right size. They make it even, fitting it good. Then they get through.

j. Pahū́·t kunkupe·ttákkankahiti’

(HOW THEY GLUE IT ON)

Púya va:̭ ta’ifutctī́·mitc xas patákkan takuníkyav̓, va:̭ vúra kárixas takuníkyav patákkan pavúra kári tcimi kunikyā́·rē·càhà’ᵃk. ’Ī́·nnā́·k ’ahinámtī·mìtc pakunikyā́·tti’.

The last thing they make the glue. They make the glue only when they are going to use it. They make it in the living house by the fire.

Patákkan kunikyā́·rati ’icxikiharámma’ᵃn, hā́·ri kʸaru vur amvámma’ᵃn. Kunpaputcáyă·tchìtì’. ’Asé·mnī·cnăṁitc [46] xas ká:̯n takunyú·hka’. Patakunxusmanik takô·h, xas takunímnic̓, ’imfír takuníkyav̓, ’imní·crávàk sùʔ.

They use sturgeon skin for making glue, or sometimes salmon skin. They chew it good. They spit it onto a steatite dishlet. When they think it is enough, then they cook it. They heat it, on the dish.

Xas tcimitcyā́·tc vura ’apunáxvu kar axváha’, ’itcanipitcʔaxváha’, patakunpi·cánnă·nvà pe·cxikiharámă·n suʔ. Kuyrá:̯ kó:̯ patakuní·caṙ.

Then they mix a little gum and pitch, young Douglas fir tree pitch, into the sturgeon skin. Three kinds they mix together.

Pa’apunáxvu ’ararapramsa’íppaha kunikyā́·ti’. Kaʔtimʔī́·n mā́·m vúr ta:̭y u’ífti’, pa’apunaxvu’íppa’, vura fátta:̭k xas po·mninnū́·pran pa’apunáxvu’. Má·n vúra kitc po·varasúrō̆·hiti’, pa’ípa ’ávahahe·cat̓. Payváhi:̭m hā́·ri pitcasʔaxváha:̭ takunī́·că·nti’ karu hā́·ri prams, tapúva:̭ ’i·cā́·ntihap pa’apunáxvu’.

The gum they get off of wild plum bushes. Lots of those gum bushes grow upslope of Katimin. The gum comes out at places on them. They just have skins where the fruit was going to be. Nowadays they use sometimes peach or plum gum, they no longer use the [wild plum] gum.

---

[46] Or ’imnicnamʔànàmmàhàtc.

Vaː̭ pakuma’axváha pakunĭ́·cā̆·ntì ’itcánī̆·ppitcak vá·xváha’. Pe·tcā̆nnī̆·ppī̆tcàk kó·vúra ’axváhahar pa’íppa’, kunic ’ukú·tháhiti’, ’áhupmū̆́· kunkitnusutnússuti’. ’Ahupʔanammahatcmū̆́·k pakunkitnusutnússuti’. Kitnusútnus ’úθvū̆·yti’, ’itcanpitckitnusutnusʔaxváha’. Vaː̭ takunpi·cánnā̆·nva patákkaṅ.

The kind of pitch that they mix in is the pitch of young fir trees. The young fir is pitchy all over, as if it were breaking out with pimples. With a little stick they punch it off. It is called punched off stuff, young Douglas fir punched off pitch. They mix it with the glue.

Sárip suʔ uhyā̆́·rā̆hìtì’, xay suʔ ’uvú·n’vaṙ ’uhramsúrùvā̆ràk patákkaṅ. Karixas vaː̭ takuni·vunukáyā̆·tchà pe·kkʸō̆́’ᵒr. Karixas takunθá·nkuṙi, pe·kkyō̆́·r po·hrá·m’mak. Xas takunikcáppic po·hrâ·m, pakú·kam ’ukō̆́·rahiti vaː̭ kú·kam ’usurúkamhiti’, vaː̭ kunkupasuvaxráhahiti’. Xas káː̯n takunθáricri ’ī̆·nnā̆́’ᵃk po·hrâ·m. Xas xára vura ’uθá·niv ’ī̆́·nnā̆́·k ’imfinánnihiťc.

They stick a hazel stick inside so the glue will not run inside the pipe. Then they smear the glue on the stone pipe bowl good. Then they put the bowl in the pipe. Then they stand the pipe on end, the stone bowled end down, they let it dry that way. Then they put it in the living house. It lies in there a long time in the warmth.

Karixas vaː̭ takuniptaxícxic pa’ávahkam tó·hrā̆·prī̆cùkàhàː̭k patákkaṅ. Kó·vúra xu·skunic takuníkyav̇, kohomayā̆́·tc vura kó·vúra takuníkyav̇, takunpikya·náyā̆·tcha’. Xas vaː̭ tcimtcī̆́·kkʸā̆ràmū̆́·k takuntcimyā̆́·yā̆·tchà’. Karu hā̆́·ri ’aθkúrìt takunī̆·vunukáyā̆·tchà patakunpíkya’ᵃr.

Then they scrape off the glue that has run out. They make it smooth all over, they make it even all over, they finish it out good. Then they polish it with scouring rush. Then sometimes they rub grease all over it when they finish it.

k. Pahū̆́·t kunkupapé·ttcúrō̆·hiti pe·kkʸō̆́’ᵒr

(HOW THEY REMOVE THE PIPE BOWL)

’Akā̆́·y vúràvà pó·xxutihaː̭k kiri nipícyū̆·nkiv pe·kkʸō̆́’ᵒr, kari ’asímpū̆·kkàtcàk tupúθθaṙ, xas vaː̭ káː̯n tó·mnī̆·ncur pamutákkaṅ.[47] Xas tupikyā̆́·yav, yiθ tupíkyav patákkaṅ.

When anybody wants to remove the stone bowl from a pipe, he soaks it in warm water, the glue melts off. Then he fixes it over again, he makes fresh glue.

---

[47] Fritz Hanson soaked first-listed specimen made by Yas and removed the bowl with ease.

C. Pahū́·t mit kʸó:̯s po·hrâ·m, pamit hū́·t kunkupe·ttcī·tkirahitihat́

(THE SIZE OF PIPES AND HOW THEY MADE THEM FANCY)

a. Pahū́·t mit kʸó:̯s po·hrâ·m

(THE SIZE OF PIPES)

a′. Púmit vă·ramasákă·msahara po·hrâ·m

(PIPES DID NOT USE TO BE VERY LONG)

'U:̭mkun vúra va:̭ kunkupá'ā·pūnmàhìtì'. Pekxaré·yav karu vura vakó:̯shànìk pamukunʔúhra'ᵃm, va:̭ pakunfúhī·ctì'. Va:̭ vúra kó:̯sàmìtcàs kìtc pamukunʔúhră·msahaṅik. Vura va:̭ karixas pavā́·ramashaṅik, Pa'apxantínnihitc kári takunʔárā·rahitihaṅik, va:̭ kárixas vura pavā́·ramashaṅik pamukunʔúhra'ᵃm, pe·kyā́·ras takuntā́·rahitihaṅik. Yurukvā́·ras mit pícci:̭p pavā́·ramas pamukunʔúhra'ᵃm. 'Ū́:̯θ kuníkvā·ntihanik pamukunʔikyā́·ras yurásti'ⁱm. Vā́·ramas 'ā·xkūnicas pamukunʔúhrā·msahaṅik. Ká·kum kuyrakʔà·ksìp[48] 'uvā́·ràmàsàhìtìhàṅìk. Ká·kum 'ipcū́·nkīnàtcàś, ká·kum 'axak 'à·ksìṗ, ká·kum 'iθa'à·ksìp, pamukun'úhrā·mhā̆ṅìk Payurukvā́·ṙas. Yḗ·pca mit po·hramxárahsa', 'uvé·hvárā·hitihat mit xe·hvasxarahsáhaḱ.

They know that way. The Ikxareyavs had their pipes of that same size, as the Indians believe. That is all the size of pipe that they made. Only then they started in to have long ones, when the White people came. Then they had their long pipes, after they had tools. The downriver Indians were the first to have long pipes. From outside they bought tools from the coast. They had long red pipes. The length of some of them was 3 spans. Some were shorter ones, some 2 spans, some 1 span, that the downriver Indians had as their pipes. They were good ones, those long pipes, they were inside of long pipe sacks.

b′. Pahū́·t mit kʸó:̯s paxavicʔúhra'ᵃm

(SIZE OF ARROWWOOD PIPES)

Xavic'úhra:̭m 'u:̭m vura puvă·ramákā·mhā̆ṙa, 'iθa'à·ksìp kar icvít va:̭ vura kítc kunpikyáyī·mmū̆tì'. Xavicʔúhra:̭m va:̭ 'u:̭m púva:̭ kó:̯ vā́·ram 'ikā́·tihaṗ pakó:̯ faθipʔúhra:̭m kunikyā́·tti',

An arrowwood pipe is not very long, 1½ spans[48] is as big as they make them. The arrowwood pipes they do not make as long as they do the manzanita pipes, those are long ones, manzanita

---

[48] The span here referred to is the distance between the ends of spread thumb and forefinger. A thumb to middlefinger span is also sometimes used. Va:̭ vura kitc kunic kuníhrū·vtì tikʸanpī́·m'matc, patakunʔá·ksìprē·ha'ᵃk, hā́.ri vura xas pa'atcíptī:̭k kʸā̆ṙu.

va:̭ 'u:̭m vā́·rā̆ṁas, faθipʔúhra:̭m 'u:̭m vā́·rā̆ṁas. Nī́·nnamitc vura hā́·ri takuníkyav̓, 'ikʸoráhī·ppux̓. Va:̭ kuníppē·ntì xavicʔúhnā·m'mìtc, po·hnámʔanammahat́c. Va:̭ yamahu·katctā́·ppas va'uhramíkyav̓, va:̭ pakā́·nimitcas pamukunʔúhra'ᵃm.

pipes are long ones. Sometimes they make a small one, without stone pipe bowl. They call it a little arrowwood pipe, that little pipe. That is the easiest kind of pipe to make, that is the poor people's pipe.

c′. Pahū́·t mit kʸó:̯s pa'ḗ·mʔúhra'ᵃm

(SIZE OF DOCTORS' PIPES)

Pavura ko·kṓ· kuma'úhra:̭ mit pamukunʔúhra:̭m pa'ḗ·mca', ká·ku mit vā́·ramas pamukunʔúhra'ᵃm, karu ká·kum 'ipcū́·nkinat́cas. Va:̭ karixás mit kitc puxxʷítc vā́·ramas pamukunʔúhra:̭m pa'ḗ·mca', pa'apxantínnihitc kári mit patakunivyíhukkat́. Va:̭ kári mit ká·kum pa'ḗ·mca puxxʷítc vā́·ramas pamukunʔúhra'ᵃm.

Doctors had pipes of all sizes, some had long ones and some had short ones. The doctors only had the very long pipes after the White people came. Some of the doctors then had very long pipes.

'Ḗ·hkʸan[49] pámitva mukuhímmʸatckʸo[50] vā́·ra mit pamu'úhra'ᵃm, 'icvírik mit 'ukúràmnīhvàt[51] pamu'úhra'ᵃm. Faθipʔúhra:̭ mit, yuʔ ve·kyā́·ppuhaṅik, θúffip̓.

Ike's deceased father had a long pipe, it reached to his elbow. It was a manzanita pipe, of downriver make, from Requa.

Vā́·ra mit mu'úhra:̭m 'Ayíθrimké·tcxav̓.[52] Máru kunpíccunvaṅik, 'ahvárà·k sùʔ máṙuk. Kunʔá·ytihat́, ká·kkum pamutúnvi:̭v kunʔá·ytihat́, xay nukkúha'ᵃ, kunxúti xay nukkúha'ᵃ. 'Ḗ·m'mit, kʸáruva'ᵃ, paké·tcxav̓.

Ayiθrimké·tcxav̓ used to have her pipe long. They kept it upslope in a hollow tree. They were afraid of it, some of her children were, "lest we get sick," they thought "lest we get sick." She was a doctor, too, that shavehead was.

---

[49] Little Ike of Yutimin Falls. His name, Ike, is an adaptation of this Indian name of his.

[50] His Indian names were (1) 'Ipco·ké·hva'ᵃn, (2) Yé·fíppa'ᵃn. He was a famous suck-doctor.

[51] An old expression of length.

[52] Mg. 'Ā́yī·θriṁ, Shavehead. Her name in earlier life was 'Ayiθrimkʸáro:̯m 'Ara 'Ī́pàsfū́rù̄tìhàṅ, mg. she who took somebody in half-marriage on the upriver side of 'Ā́yī·θrìṁ. She was Steve Super's mother. She was a suck-doctor.

Va:̭ mit 'áxxak pa'e·mcayḗ·cī·psa', Yé·fippa:̭n karu 'Ayiθrimkʸáro:̯m Va'ára'ᵃr.

d′. Pahū́·t ko·yā́·hiti pehḗ·raha po·hrâ·m [53]

Hā́·ri pútta:̭y yā́·hītihara pe·hḗ·rāhà pohrá:̯m'mak, karu hā́·ri vura ta:̭y uyā́·hītì po·hrā̆:̯m'mak. Po·hrámkā·mhà'ᵃk, karu vura va:̭ 'u:̭m ta:̭y 'uyā́·hītì',[54] po·hnámʔànàmmàhàtchà'ᵃk, va:̭ 'u:̭m vura tcī́·mitc 'uyā́·hītì'.[55] Pavúra 'u:̭m yíθθ po·víctāntiha:̭k pe·hḗrāhà', yíθθa vúra 'u'ᵘm, vur uxxuti': "Kirí tta:̭y sùʔ."[56]

Vura 'u:̭m taxxaravḗ·tak pámitva pakunikyā́·ttihat pe·kkʸṓ'ᵒr, pe·kkʸṓ·rákkā̆·mhà'ᵃk pakḗ·tcha:̭k pe·kkʸṓ'ᵒr, vura 'u:̭m ta:̭y 'uyā́·hiti pehḗ·raha', kḗ·tc pamukõ·ra'ássip̓.[57] Pekʸõ·rá'anammahitcha'ᵃk, va:̭ 'u:̭m vura pútta:̭ yā́·hitihaŕa, nī́·namitc pamusúrukka'ᵃ. Kuna vura payḗ·m vur hū́·tvàvà patakunkupḗ·kyā́·hiti pe·kkʸṓ'ᵒr, takunxus: "Va:̭ vura nì kinikvárice'ᵉc," Hā́·ri vur 'ikʸõ·rákka:̭m nī́·namitc 'u:̭m pamusúrukka'ᵃ, hā́·ri karu vura 'ikʸõ·nná'anammahatc[58] kḗ·tc kìtc pamusúruka'ᵃ.

Hā́·ri vura tcī́·mitc 'uyā́·hiti pehḗ·raha po·hrâ·m. Hā́·ri vura xā́:̯t 'uhrámka:̭m, va:̭ vura tcī́·mitc uhyā́·hīti pehḗ·rāhà', nī́·nnamitc kunikyā́·tti pamuhẽ·raha'iθrúŕam. Hā́·ri pútta:̭y yā́·hīti-

Those two were the biggest doctors, Yefippan and Ayiθrimkʸarom Va'arar.

(TOBACCO CAPACITY OF PIPES)[53]

Some pipes do not hold much tobacco, and some hold much. Also a big pipe holds more, a little pipe less. If a person likes tobacco, such a person thinks: "Would that there is more in there."[60]

In the old times when they used to make stone pipe bowls, when there was a big stone pipe bowl, when the stone pipe bowl was big, it held much tobacco. It had a big pipe bowl cup. When the stone pipe bowl was small, it did not hold much, its hole was small. But now they make the stone pipe bowl any kind of way, they think: "They will buy it from us anyway." Sometimes when the stone pipe bowl is big the stone pipe bowl has a small cup in it, and sometimes a little stone pipe bowl just has a big cup in it.

Sometimes the pipe holds little tobacco. Sometimes even a big pipe holds little tobacco, they make the place where the tobacco is put in so small. Some pipes do not hold much tobacco, and

---

[53] See also p. 171.

[54] Or kunmáhyā·nātì'.

[55] Or kunmáhyā·nātì'.

[56] I. e., he wants it to hold more.

[57] Or pamu'uhramʔássip̓.

[58] Ct. 'ako·nná'anammahaťc, a small ax, also a hatchet.

hara pehḗ·rāhà pohrá̯:m'mak, karu hā́·ri vura ta̭:y uyā́·hītì po·hrá̯:m'mak. Po·hrámkă·mhà'ᵃk, karu vura va̭: 'ṷ:m ta̭:y 'uyā́·hītì po·hnámʔànàmmàhàtchà'ᵃk, va̭: 'ṷ:m vura tcī́·mitc 'uyā́·hīti̇'. Pavúra 'ṷ:m yíθθ po·víctāntiha̭:k pehḗ·rāhà', yíθθa vúra 'u'ᵘm, vur uxxuti': "Kirí tta̭:y sùʔ."	some hold much. Also a big pipe holds more, a little pipe less. If a person likes tobacco, such a person thinks: "Would that there is more in there."
b. Pamit hū̃·t kunkupé·ttcī́·tkirahitihat po·hrâ·m	(HOW THEY MADE THE PIPES FANCY)
a′. Va̭: 'ṷ:m vura pipi'ḗ·p va'úhrā·mhaṙa, pé·vúrùkāhitihan po·hrâ·m	(PAINTED PIPES ARE NOT THE OLD STYLE)
Va̭: xas vura kunxúti yā́·matc tanúkyav̓, pa'a·xkunic takunī́·vúrukaha'ᵃk, hā́·ri 'ikxáràmkūnìc takunī́·vúṙuk. Hā́·ri vúra payḗ·m va̭: takuni·vúrukti po·hrâ·m 'apxanti·tcʔī́·vúrukaha'.[61] Vura púva̭: pi'ḗ·p va'úhrā·mhaṙa, peyvúrùkkāhitihan kuma'úhra'ᵃm.	The only time the Indians think they make something nice, is when they paint it red, or sometimes black. Sometimes now they paint a pipe with White man paint. That is not the old style of pipes, that painted kind of pipes.
b′. Pahū́·t yuxtcánnanitc kunkupe·yá·kkurihvahiti po·hrâ·m	(HOW THEY INLAY PIPES)
Hā́·ri yuxtcánnanitc kuniyá·kkurihvuti[62] 'uhrámī·ccàk̇.[63] Píccì̭:p	Sometimes the Indians inlay a pipe's body with little abalone

---

[61] The transverse surface of the mouthpiece end of an arrowwood pipe collected by F. E. Gist, U. S. National Museum specimen No. 278471, is painted red. Mr. Gist made his collection about Weitspec, Hupa and Katimin. Of the specimen was said: 'Uhramʔápmā·nnak 'a·xkunic 'uyvúrukkāhiti', paká̯:n 'uvúpā·ksurahitihiṙak, at the mouth end it is painted red, where it is cut off.

[62] Or kúnʔúrukurihvuti'.

[63] A piece of the inlay is called yuxtcánnaṅitc, diminutive of yuxθáṅan, abalone. Both abalone and abalone pendants are called yuxθáṅan or yuxtcánnaṅitc, according to size. Abalone pendants of the two standard kinds are shown in Pl. 28, *a* and *b*. An example of an arrowwood pipe inlaid with abalone is in the U. S. National Museum, specimen No. 278471, collected by F. E. Gist. This pipe is shown in Pl. 27, *a*.

kunθimyā́·tti payuxtcánnaṅitc. Takunsipunváyā̆·tcha pakó:̯samitcashe’ᵉc. Xas va:̭ ká:̯n takuntarúpkurihva po·hramī·ccàk̓. Kohomayā́·tc vúra takuníkyav passurukkúrihva’, paká:̯n payuxtcánnanitc kunicnápkurihve’ᵉc. Tcé·myátcva kunípθánkurihvuti’, va:̭ kun kupasíppū̆·nvàhìtì’, pakunikyā́·ttiha’ᵃk. Karixas tákkanmū̆·k takunī·vúruk pasurkkúrihvak̓. Xas takunʔinápku:̭ payuxtcánnaṅitc. Yā́·matc ’umússahe:̭c po·hrâ·m. Kárixas ’ávahkam takunʔipta·vasúru:̭ po·hrâ·m, va:̭ kari táxū̆·skū̆ṅìc. Xú·skúnic pakunikyā́·tti’. Va· kumá’i’i paxú·skúṅic, tcimtcī́·kkʸar kunθimyā́·rati’.

shell pieces. They measure them the size they are going to be. Then they make the holes on the surface of the pipe. They make the holes just the right size for putting the abalone shell pieces in. Every once in a while they put them in; they measure that way, when they are making it.

Then they smear the holes with glue. Then they put the abalone shell pieces in. The pipe is going to look nice. Then they scrape the pipe off to make it smooth. They make it so smooth. That is why it is so smooth, because they polish it with scouring rush.

D. Pahū́·t po·hrá:̯ mit kunkupappḗ·hvapiθvahitihat̓, pámitva kó:̯ ’ṓ·rahitihat̓

(HOW THEY USED TO SELL PIPES, AND THE PRICES)

Pu’ifyā́· vúra yé·crí·hvitīhaphanik po·hrá:̯m pi’ḗ’ᵉp. Vura kunikyã·ttánmā̆·htìhàṅìk, pamukunʔárā̆·ras vura kunikyḗ·htánma·htihaṅik. Po·kkṓ·rā̆hitiha’ᵃk, xas kinikvárictihaṅik. Ká·kkum ’u:̭mkun vura túpitc[64] kunʔṓ·rahivaθtihanik po·hrâ·m, papu’ikkʸṓ·rahitiha’ᵃk. ’Uhrámyav kuynā́·kitc ka’ír[65] ’u’ṓ·rahitihaṅik.

They never used to sell pipes much long ago. They used to make them for nothing, they used to make them for their relatives for nothing. They sold them then when they had a stone pipe bowl on them. Some people sold a pipe for two bits, when it had no stone pipe bowl.

A good looking pipe used to sell for a dollar.

a. Pahū́·t mit yúruk kunkupé·kvárahitihat̓

(HOW THEY USED TO BUY PIPES DOWNRIVER)

Hā́·ri yuʔ mit kunikvaránkō̆·tīhàt xuská·mhaṙ, ’araraxúskā̆·mhàṙ, kár uhrâ·m. Yuʔ ’u:̭m yā́·matc kunikyā́·tti paxuská·m-

Sometimes they used to go downriver to buy bows, and pipes, too. Downriver they make pretty bows; they paint them red haṙ, kunikxúrikti', 'a·xkunicmū̆·k karu 'ámkū̆·fkùṅìc. Vắ·ramas karu po·hrâ·m, payúrùkvā̆·ràs kunikyắ·tti'.

---

[64] From English two bits.

[65] Or yíθθ icpu kuynā́·kitc ka’íṙu, one dentalium of the third length; or vantáṙa, from English one dollar.

E. Pahū̆·t puxxarahírurav yávhitihanik po·hrâ·m, pahū̆·t 'ukupatanníhahitihanik po·hrâ·m

Puxxára 'ihrū̆·vtīhàp 'uhrâ·m, puxxára yávhitihaṙa. Vura puxxáràhīrùnàv 'ihrū̆·vtīhap. Pataxxáraha:̭k 'umxaxavárā̆·tì', karu vura 'umtáktā̆·ktì 'íppaṅ, 'uhramʔíppaṅ hắ·ri pe·kkʸố·r tó·mtcuṙ, va:̭ vura kari tó·pθā̆·nìv po·hrâ·m, pate·kʸó꞉rī·puxha'ᵃk, viri kʸuné·k taxxára tuxávtcuṙ, hắ·ri káru vúra va:̭ pa'ára:̭r tu'iv páva:̭ mu'úhra'ᵃm, kari máru kú:̭k takunpḗ·θma 'ahvára'ᵃk. Vura 'ata tcī́·mitc papi'ḗ·p ve·kyắ·pu po·hrâ·m. Xa:̭s vúra kó·vúra po·hrá:̭m payḗ·m pakṓ·kāninay 'utáyhina·ti', va:̭ karixas ve·kyắ·pū̆hsahaṅik.

Kuna vura 'iθivθanē̆·npikyā̆·rʔúhra:̭m va:̭ vura kitc karínnu pananu'úhra'ᵃm, va:̭ vura kari vari pananu'úhra:̭m kiṫc, 'ira'úhra'ᵃm, Kaʔtimʔī̆·n vura kitc kari yíθθ 'uθá·n'niv, karu yíθθa va:̭ ká:̭n 'Innâ·m, karu yíθθa panámni'ⁱk va:̭ vura kari kʸá:̭n 'uθá·niv yíθθa'. Yíθθa hárinay xas kunpḗ·θrīcùktì po·hrâ·m, xas payváhe:̭m patū̆·ppītcas pa'ára:̭r tapu'uθắ·mhītihap pe·hḗ·rā̆hà'. Viri va:̭ vura takunmáhyā̆·nnàtì 'apxanti:̭tcʔihḗrā̆hà'. Taxxara vḗ·ttak 'u:̭m vura 'arare·hḗ·raha kitc kunmáhyā̆·nnàtìhà-

and blue. And the pipes are long ones, that the downriver people make.

(HOW PIPES DID NOT USE TO LAST LONG, AND HOW THEY USED TO GET SPOILED)

They do not use a pipe long, it does not last long. They do not use it very long. After a while it cracks; or it gets a V burned in its bowl edge, in the pipe's bowl edge; or the stone pipe bowl breaks and then the pipe lies around without any stone bowl on it and then after a while it gets soft; or maybe the owner of a pipe dies, and then they pack it upslope to a hollow tree. There are very few pipes that have been made long ago. Pretty nearly all the pipes that there are today anywhere were made after the whites came in.

But the pipe for refixing the world is still among us, it is still among us, the Irahiv [69] pipe. One of these is still at Katimin and one is at Clear Creek, and one is at Orleans, there is one there also. Once a year they take out that pipe, but the young Indians do not sow tobacco any more so they put White man smoking tobacco in it. Formerly they used only to put Indian tobacco in it. The Katimin pipe is a long pipe, a span and a half long; they call it the Iccip sweathouse pipe. The pipe is in

---

[69] The New Year's ceremony.

nìk sùʔ. Vā́·ram po·hrá:̯m pakaʔtimʔī·nʔúhra’ᵃm, yiθa’à·ksìp kár ìcvìt. ’Ikmahatcram ’Ī́cci:̭p va’úhra:̭m kuníppē·ntì’. Xé·hvā·sak vura sùʔ ùkrì’¹, vura te·kxáramkūnic paxé·hva’ᵃs, karu vura píha tah.[66] Táffirapu vura níkhaṅik, tapuv e·mmʸū́·ssahitihaṙa, pe·kxáramkuṅic. Va:̭ vura kó:̯ tappíha pakó:̯ pafatave·nansíttcàkvūtar kó:̯ ppíha’.

Xa·t í’iv [67] va:̭ vura kitc pu’axviθinníhak kú:̯k ’ḗ·θmḗ·cap pami’úhra’ᵃm, máruk vur ’ahvára:̭k kunipθáricrihe’ᵉc pami’uhrâ·m. Kó·vúra pamú’u:̭p takunsákkā·ha’, payá·sʔára tu’ívaha’ᵃk, va:̭ vura kítc puxaká·nhitihap pamu’úhra’ᵃm. Picci:̭pvánnihitc vura yíθθuk takunipθáṙic, patapu’ihḗrātīhà’ᵃk, patakkā́·rīmhà’ᵃk, pam’úhra’ᵃm, pávúra takkā́·rimha’ᵃk, pátcím u’ívē·càhà’ᵃk. Pavúra ’u:̭mkun va:̭ mukúnkū·pha’, ’uhrá:̯m vúra va:̭ pupuyá·hanapī́·matc ’ḗ·θmutihaṗ.

’Ū́’·ttīha táppa’ᵃn, kó·vúra pamū́’ᵘp, va:̭ vúra takunʔicunvássar ’axviθinníhak̇, va:̭ vúra kunxúti takunkṓ·kkana pamú’u’ᵘp, po·hrá:̯m vúra kitc pu’axviθinníhak kú:̯k ’ḗ·θmūtìhàk̇. Ká·kum pamū́·p takunpáhku’ᵘ, karu ká·kkum takunʔicunvássar ’axviθinníhak̇, viri va:̭ vúra kítc pamu’úhra:̭m máru ká:̯n [68] takunpḗ·θma ’íppahak̇.

Hā́·ri pa’ávansa tu’ívaha’ᵃk, pamu’úhra:̭m vura xar uθá·nniv

a pipe sack; it is already black, that pipe sack, and already stiff. It is made out of buckskin, though it does not look like it any more, it is black. It is stiff as the fatavennan’s belt is.

I don’t care if you die, they won’t pack your pipe over to the grave; they’ll put your pipe in a hollow tree upslope. They send all his belongings along when a boss man dies, but the pipe alone is not sent along. Before [he dies] they put it away from him a different place, when he can not smoke any more, because he’s so sick, his pipe, when he is dangerously sick, when he is going to die. That is their custom; they don’t pack a pipe over near a dead person.

Even flint blades, all his property they put in the grave as accompaniment. They think that he is going with his things, just the pipe alone they do not pack over to the grave. Some of his property they burn and some they bury in the grave, but his pipe alone they pack upslope to a tree upslope.

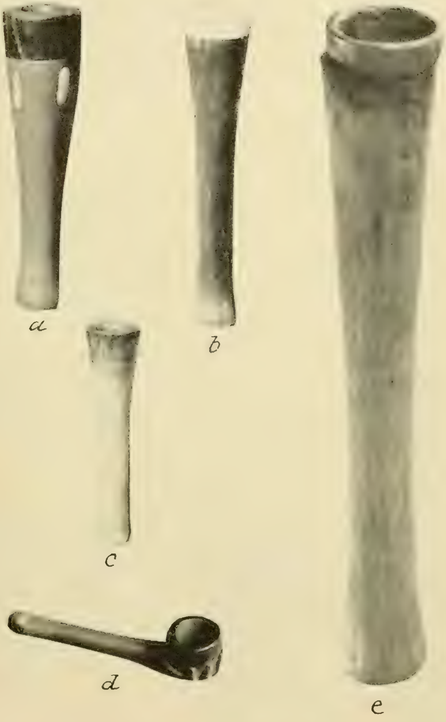
Sometimes when a man dies his pipe lies in the house a long

---

[66] Or tappíha’.

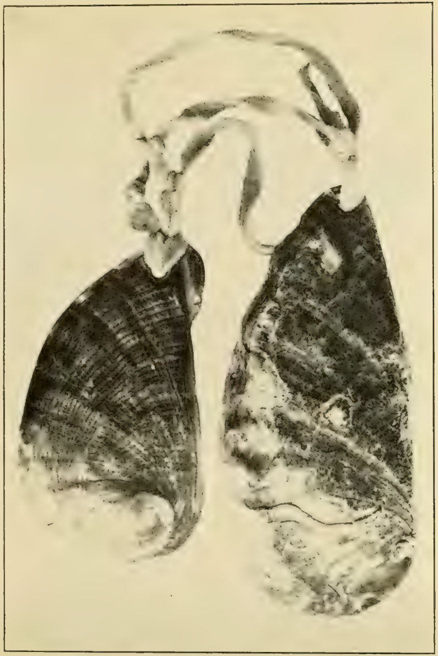
[67] Or pe·’ívaha’ᵃk, when you die.

[68] Or kú:̯k.

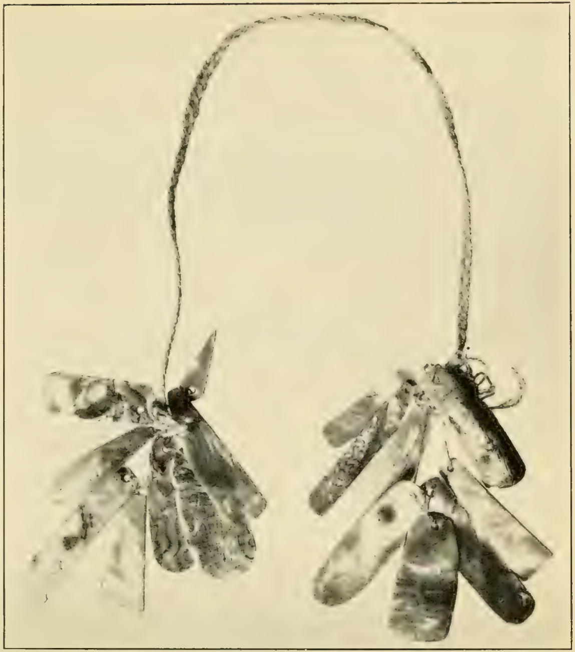


Various Kinds of Pipes

a, Arrowwood pipe with soapstone bowl, inlaid with abalone spangles; *b*, manzanita pipe with soapstone bowl; *c*, arrowwood pipe without soapstone bowl, poor man's style of pipe; *d*, pipe made in imitation of a white man's pipe, *e*, arrowwood pipe with soapstone bowl.



a, Large abalone pendants, the kind that are hung on women's buckskin dresses



b, Small abalone pendants, the kind that women bunch at the end of their hair braids. Inlay spangles on pipes are called the same as both kinds of these pendants

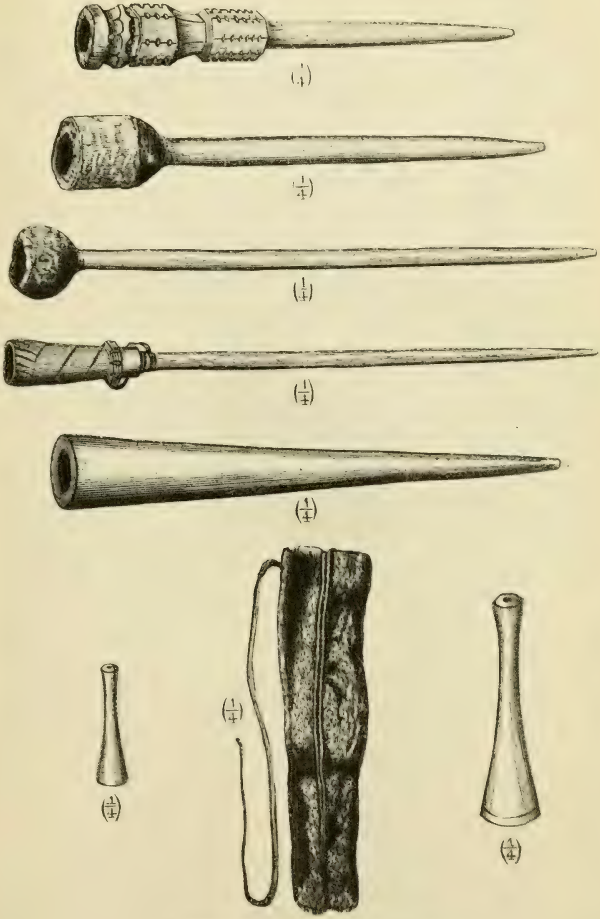
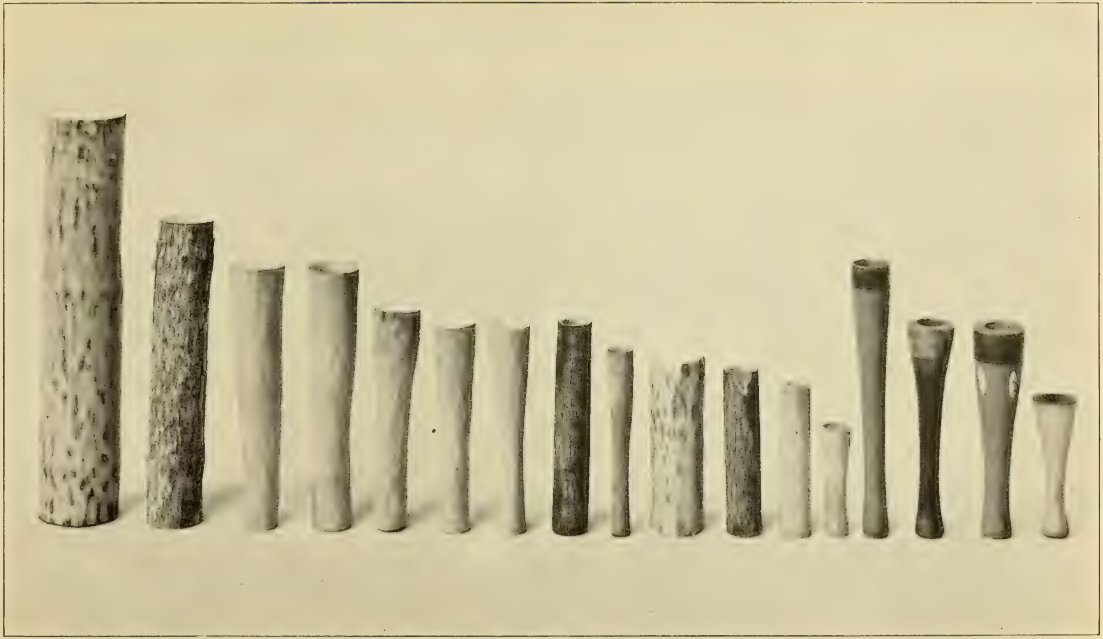
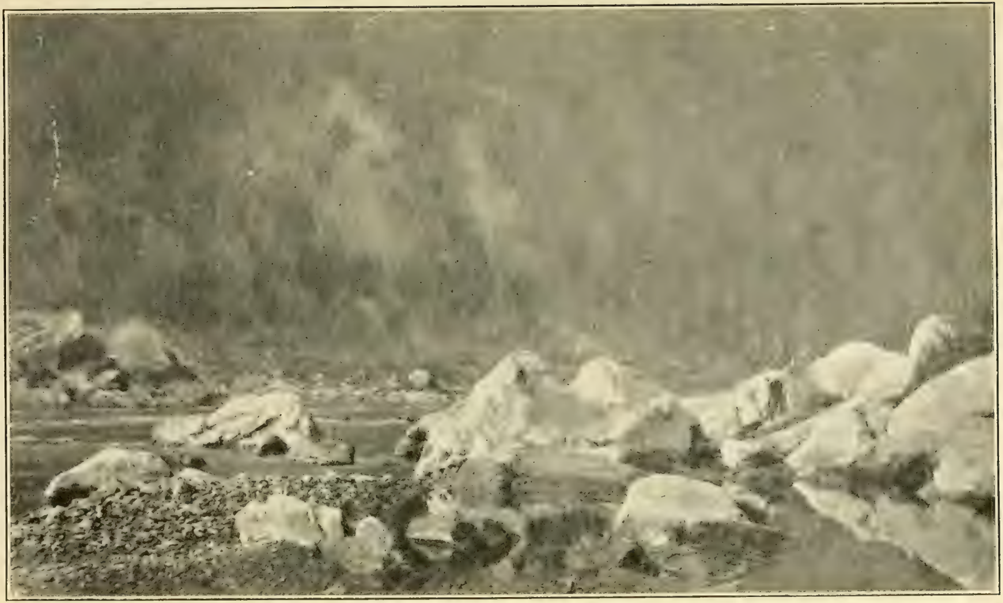


Figure 43.—Tobacco pipes and Case.

REPRODUCTION OF POWERS, THE INDIANS OF CALIFORNIA, FIGURE 43, SHOWING NORTHERN CALIFORNIA INDIAN PIPES AND PIPE SACK



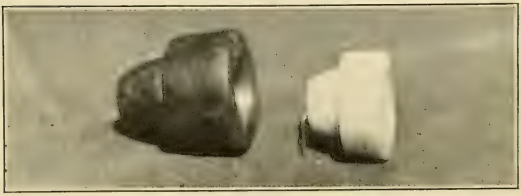
Various Stages in the Making of Arrowwood Pipes, from Mere Section of Arrowwood Stick to Finished Pipes; also Showing One Manzanita Pipe, the Third from the Right-hand End



'Ikʸora's, Meaning Pipe-bowl Rock, in the Klamath River at Katimin, to which Indians Swam Out to Get the Best Soapstone for Pipe Bowls

a, Soft soapstone rock, on south bank of the Klamath River at Katimin

b, Close-up of a section of the top of the same, showing where pipe bowls have been pecked off by the Indians



c, Two pipe bowls of soft soapstone

hā́·ri ’ī́·nnā́’ᵃk. Va:̭ vura kitc kip numáho·t ikkʸṓ’ᵒr, pamit ’ikrívra:̭m ’u’í·kríŕak, xavramníhak̓. Pamu’uhramʔì:̭c ’u:̭m vura hárivariva po·xā́·tańik, va:̭ ’u:̭m vura tapúffa:̭t pa’áhup̓, pe·kkʸṓ·r kitc to·sâ·m.

time. We always see a stone pipe bowl, that's all, where there used to be a living house, in the former house pit. Its pipe body has rotted away, I do not know when; the wood is no more, only the stone pipe bowl remains.

a. Xá:̯s vura kó·vúra te·kyáppī·t·ca pa’araré·kyav payváhe’ᵉm

(NEWNESS OF MOST ARTIFACTS THAT ARE EXTANT)

Kó·vúra xá:̯s pasípnu’ᵘk, karu pe·mní·crav̓, karu passá·n’va, tcimi vúra pakô·, tcimi vura pakó·vúra pakumásā̆·n’và, payḗ·m panumá·hti’, xá:̯s vura kó·vúra payḗ·m xas vura vé·kyā́·ppū̆hsa’, mita vura vḗ·ttak Pa’apxantī́·tc kunivyíhuk̓.

Almost all the baskets, the stone trays and things of all kinds, all kinds of things that we see now, nearly all are recently made, since the Whites came in.

F. Ká·kum po·hrá:̭m pakumé·m̓us

(DESCRIPTION OF CERTAIN PIPES)

Descriptions of a few pipe specimens, chosen to illustrate the principal types, are here listed.

Specimens of pipes

Arrowwood pipe without stone facing, the type called xavicʔúhnā·m’mitc, bought from Hackett for 25 cents (Pl. 27, *c*), 3½ inches long, bowl end 13/16 inch diameter, cavity 9/16 inch diameter, mouth end elliptical in section ½ by ⅜ inch, hole 5/32 inch diameter. The pipe was being used by Hackett when purchased. (Pl. 27, *c*.)

Arrowwood pipe, slender type, with bowl of green soapstone from ’Asaxúsʔas (see p. 153), made by Fritz Hanson, 4 inches long, ⅝ inch diameter, mouth end 9/16 inch diameter, hole ⅛ inch diameter; slenderest part of pipe ⅜ inch diameter, 1¼ inches from mouth end. Pipe bowl ⅝ inch long, edge 3/32 inch long, rim rounding and only 1/32 inch thick. (Pl. 27, *e*.)

Arrowwood pipe, with bowl of black soapstone, collected by F. E. Gist,[70] U. S. National Museum specimen no. 278471 (Pl. 27, *a*), 5¼ inch long, bowl end 1⅜ inches diameter, mouth end 13/16 inch diameter, hole 3/16 inch diameter, to one side of center; slenderest part of pipe 11/16 inch diameter 1 inch from mouth end. Bowl edge ¾ inch long, cavity ¾ inch diameter, rim ¼ inch to ⅜ inch wide. Abalone inlay consists of four pieces ca. ¾ inch long and ¼ inch wide, 3/32 inch thick, with rounding ends, set equidistant from one another parallel to long axis of pipe ⅛ inch from bowl end. (Pl. 27, *a*.)

---

[70] Mr. Gist made his home at Weitspec. He kept the store at Soames Bar for several months at one time. He is remembered by the Indians to have bought pipes at Katimin. The pipes in his collection may be Karuk, Yuruk, or Hupa.

Manzanita pipe with bowl of green soapstone from ’Asaxúsʔas (see p. 153), made by Yas, bought from Benny Tom for $2.50, 5 1/16 inches long; bowl end 1 inch diameter; mouth end ⅝ inch diameter. Pipe bowl 11/16 inch long, edge ⅜ inch long, end of insert 17/32 inch diameter, cavity ⅝ inch diameter, rim 3/16 inch wide. (Pl. 27, *b*.)

Manzanita pipe with bowl of green soapstone from ’Asaxúsʔas (see p. 153), made by Pú·kvē·ṅatc, a deceased younger brother of Yas who was a cripple,[71] bought from Yas for 2.00, 7 1/16 inches long, bowl end 2 5/16 inches diameter, edge of bowl 3 3/16 inches long.

G. Ta:̭y ’uθvúyttī·hva po·hrâ·m

(THE PIPE HAS VARIOUS NAMES)

a. Pakó:̭ ’uθvúyttī·hva pamucvitáva po·hrâ·m

(NOMENCLATURE OF THE PARTS OF THE PIPE)

’Uhrámʔi’¹c, lit. pipe meat, is used of the entire surface or body of a pipe. E. g., inlay is made in the pipe’s meat.

The big end of the pipe, where the tobacco is put, is called ’uhramʔíppaṅ, or ’uhramʔíppankaṁ, on top of the pipe, the pipe being thought of as tilted up in smoking position. The big end can also be spoken of as ké·cítckaṁ, where it is big.

The small end of the pipe is called by the curious old term ’uhramápma’ᵃn, pipe mouth. About ¼ inch of this "mouth" sticks out when the pipe is tied up in the pipesack (see pp. 180–181 and Pl. 34, *a*, *e*). The mouth is inserted in the smoker’s mouth. The small end can also be called yíttcihkaṁ, where it is slender· this can also be said of the slenderest part of the pipe.

The following text explains the incongruity of this terminology with the White man terminology, which sometimes calls the bowl the mouth:

’Ā́ra:̭r ’u:̭m ’úppē·nti’: ’uhnamʔíppaṅitc,[72] kuna ’apxantī́·tc ’u:̭m ’úppē·ntì’: ’uhramʔápma’ᵃn. Pa’ára:̭r va:̭ vura hitíha:̭n kunipítti’: "’Ī́ppan ’ukkṓ·rahiti ’úhrâ·m." ’Ā́ppapkam pakú·kam nī́·nnaṁitc va:̭ ’u:̭m ’ára:̭r úppē̆·nti ’uhramʔápma’ᵃn, kuna ’apxantī́·tc ’u:̭m ’úppē̆·nti ’uhramʔáhup̓.

---

[71] Captain John at Hupa had several pipes made by Púkvē·ṅatc.

[72] Or ’uhnamʔíppaṅ.

The Indian says the top of the pipe, but the White man says the mouth of the pipe. The Indians always say: “A pipe has a stone bowl on top.” The other end, where it is small, the Indian calls the pipe mouth, but the White man calls it the pipe stem.

’Uhramsúruv̓ar, the hole or boring through the pipe.

’Ikkʸṓ’ᵒr, the stone pipe bowl.

The cavity where the tobacco is placed is called by more than half a dozen different expressions: ’uhramʔíppan suʔ, inside the top of the pipe (or if it has a stone pipe bowl, ’ikʸō̆·ra’íppan suʔ, inside the pipe bowl); pehḗ·rah o·’ī́·θrīr̓ak suʔ, where the tobacco is in; pehē̆·raha’iθrúr̓am, place where the tobacco is in; pamusúruka:̭[73] po·hramʔíppan̓, its cavity on top of the pipe: pamusúruka:̭[73] paká:̯n pehḗ·rah ’u’í·θra’, its cavity where the tobacco is in.

b. Pakó:̯ yiθúva kuniθvúyttī·hva po·hrâ·m

(NAMES OF VARIOUS KINDS OF PIPE)

Pipes are classed according to material, presence or absence of bowl or pipe sack, or purpose for which used as follows:

Xavicʔúhra’ᵃm, arrowwood pipe.

Faθípʔúhra’ᵃm, manzanita pipe.

Xuparicʔúhra’ᵃm, yew pipe.

’Asó·hra’ᵃm, ’aso·hramʔúhra’ᵃm, an all-stone pipe.

Xavicʔúhra:̭m ’ikkʸṓ·rī·ppux̓, arrowwood pipe without stone bowl.

Pe·kkʸṓ·rahitihan kuma’úhra’ᵃm, stone bowled pipe (of arrowwood, manzanita, or yew).

’Uhramxe·hvássipux̓, a sackless pipe = ’uhrammúnnaxit̓c, just a mere pipe.

Po·hrá:̯m paxé·hvā·shitihan̓, pipe that has a pipe sack. Xé·hva:̭s ’u’í·fkúti po·hrâ·m, a pipe sack goes along with the pipe.

’Ararak á·nnimitcas mukunʔúhra’ᵃm, xavicʔúhnā̆·m’mitc, a common people’s pipe, a little arrowwood pipe.

Ya·sʔarara’úhra’ᵃm, ’uhrámka’ᵃm, ’uhramxár̓a, a rich man’s pipe, a big pipe, a long pipe.

’Ḗ·mʔúhra’ᵃm, a doctor’s pipe. The name designates purpose or use only, since doctors use no special kind of pipe. A pipe used by a woman doctor is never spoken of as a woman’s pipe.

’Arara’úhra’ᵃm, Indian pipe.[74]

---

[73] Or dim. pamusúnnuka’ᵃtc.

[74] The pipes of the Yuruk, Hupa and Shasta were so identical with the Karuk pipes that there was no occasion to prepound tribe names to the word for pipe.

’Apxanti·tcʔúhra’ᵃm, White man pipe.

Tcanimanʔúhra’ᵃm, Chinaman pipe, Tcanimanʔuhramxáṙa, Chinaman long pipe.

’Uhnámhi’ⁱtc, a play pipe, e. g. made by boys, dry maple leaves or the like being smoked in it, = ’uhramʔikyamī́·tcvaṙ, a plaything pipe.

’Uhramkohomayā́’ᵃtc (dpl. ’uhramko·somáyā·tcaṡ), a right-sized pipe. Puraku vur ’ipcū́·nkinatchaṙa, karu vura puvā́·rāmahaṙa, it is not short and not long.

’Uhrámka’ᵃm, a big pipe.

’Ū́hnā·m’mitc, little pipe, = ’uhrámʔanammahat́c, ’unhámʔanammahat́c, a little pipe. Xavicʔúhnā·m’mitc, little arrowwood pipe. ’Anana’úhnā·m’mitc, little Indian pipe.

’Uhramxáṙa, long pipe. ’Uhnamxánnahit́c, a slender pipe, = ’uhnamxanahyā́’ᵃtc.

’Uhram’ipcū́·nkíṅatc, short pipe.

’Uhramʔúṙu, a round pipe, a chunky pipe. Volunteered, e. g., of the short thick pipe shown in Pl. 30, pipe at extreme right.

’Uhramxútnahit́c, a thin-walled pipe.

’Uhrá̮m ’áffivkʸam yíttci’, a pipe that is sharp or slender at the mouth end. ’Uhrá̮m ’áffivkʸam nī́·nnaṁitc, a pipe slender at the mouth end.

’Uhrá̮m ’áppapkam tinihyā́’ᵃtc, a pipe with a flat place on one side.

’Uhramfi·páy̓av, a straight pipe.

’Uhrámku’ᵘn, a crooked or bent pipe. ’Ukū́·nhīti po·hrâ·m, the pipe is crooked. Cp. vasíhkʸū·n’nitc, hunchbacked.

’Uhrámti’ⁱθ, a lobsided or crooked pipe. ’Utī́·θhīti po·hrâ·m, the pipe is lobsided.

’Uhramʔícnā·n’nìtc, a light pipe.

’Uhrámma’ᵃθ, a heavy pipe.

c. Ká·kum ’uhramyḗ·pca karu ká·kum ’uhramkḗ·mmit́cas

(GOOD AND POOR PIPES)

’Uhramʔikyā́·y̓av, a well-made pipe.

’Uhrám’yav, a good pipe. ’Uhramyé·ci’ⁱp, a best pipe (among several).

’Uhramkḗ·m’mitc (or dim. ’uhnamkḗ·m’mitc), (1) a poor or poorly made pipe, (2) an old pipe. ’Uhnamkḗ·m’mitcta, a pipe already old. (See pp. 163–165, 170.)

Pavura tapufā́·thara kuma’úhra’ᵃm, a good for nothing pipe. Vura tapufā́·thàrà po·hrâ·m, the pipe is no good.

d. Ká·kum xú·skúnicas karu ká·kum xíkkihca po·hrâ·m

(SMOOTH AND ROUGH PIPES)

'Uhrámxū̆·skū̆ṅic, a smooth pipe.

'Uhrammúṙax, a sleek pipe.

'Uhramsírikuṅic, a shiny pipe, e. g., shiny from handling.

'Uhramxíkki', a rough pipe.

'Imtananámnihitc pu'ikyayā́·haṙa, you can see he did not work it good.

'Imtananámnihitc vura po·tā́·tcahiti', it is visible where they cut it with a knife (where they whittled it down).

'Imtananámnihitc po·taxítckúrihva', it is marked with whittlings with some deep places. This is the way to say it has whittling marks on it.

'Ukxárippahiti', it has been chopped with a hatchet.

'Utą́·vahiti', it is cut with a drawknife.

Vuxitcáramū̆·k 'uvuxitcúrō̆·hiti', it has been sawed off with a saw. Vúxxitcaṙ, saw. Nesc. if this has "tooth" as prefix. Vuxitcaráv̓uh, tooth of a saw. Ct. vuhá'anammahatc, a little tooth.

e. Pahū̆·t po·kupítti po·hramʔáhup 'a̭·n kunic 'u'ixʸaxvárā̆·hiti suʔ

(HOW THE GRAIN OF THE PIPE WOOD RUNS)

'Ufi·payā́·tc vúra 'a̭·n kunic 'u'ixʸaxvárā̆·hiti', the grain runs straight.

'A̭·n kunic 'u'ixʸaxvárā̆·hiti', 'ukifkunkúrahiti vúṙa, the grain is wavy.

'U'áttatā̆hiti pa'áhup̓, the wood is twisted.

Tcántcā̆·fkunic pamú'a̭·n pafaθipʔúhra̭·m po·hrámʔī̆·ccak̓. Xavicʔúhra̭·m púva̭· kupíttihā̆ṙa, tcántcā̆·fkunic vura kó·vúra kitc. The manzanita pipe has light colored grain on its surface. The arrowwood pipe is not that way, it is white all over.

f. 'ItatkurihvarasʔúhraʼᵃM karu 'uhramʔikxúrikkʸaṙas

(INLAID PIPES AND PAINTED PIPES)

Yuxtcananitcʔitatkurihvara'úhra'ᵃm, an abalone-inlaid pipe. Yuxtcánnanitc 'u'itatkúrihva kuma'úhra'ᵃm, the kind of a pipe inlaid with abalone pieces.

'Uhramʔikxúrikkʸaṙ, a painted pipe. 'Ukxúrikkʸahiti po·hrâ·m, the pipe is painted.

g. Ká·kum 'uhrámpī·t.cam, karu ká·kum 'uhramxâvtcu'

(NEW AND OLD PIPES)

'Uhrámpi'ⁱt, a new pipe.,

'Uhrampikya·ráppi'ⁱt, a just finished pipe.

'Uhramkḗ·m'mitc, (1) poor pipe, (2) old pipe. 'Uhramxâvtcuŕ, old pipe. Tuxâvtcur po·hrâ·m, the pipe is old.

'Uhrampikya·yā́·pu', a fixed over again pipe.

'Uhramʔaxvíθθiŕar, a dirty pipe.

'Uhramʔamyḗ'ᵉr, a sooty pipe. 'Amyívkitc po·hrâ·m, the pipe is sooty.

'Uhramʔaθkúrittaŕ, a greasy pipe. 'Aθkúritkitc po·râ·m, there is grease on that pipe.

Tcufni·vkʸátcʔā́·fkitc po·hrâ·m, the pipe is flyspecked.

'Ifuxā́·'úhra'ᵃm, rotten wood pipe. Tuxâvtcur po·hrâ·m, the pipe is getting rotten. Said of an old pipe.

h. 'UhrámʔĪ·nkʸurihaŕas

(PIPES THAT HAVE BECOME BURNED OUT)

'Urâmʔī·nkʸūrihaŕ, a pipe that is burned out big inside. Va̭ kari takkḗ·tc 'u'í·nkʸúrihti 'íppan suʔ, pataxxár uhḗ·raravaha'ᵃk, paxavicʔúhra'ᵃm, it gets burned out big inside the bowl end, when the arrowwood pipe has been used for a long time.

'Uhramʔímtā·kkaŕ, a pipe with a gap burned in the edge of the bowl. 'Uhramʔimtáktā·kkaŕ, a pipe with several gaps burned in the edge of the bowl.

i. 'Uhramʔimxaxavárā·ŕas, pahū́·t 'ukupe·mxaxavárā·hiti'

(CRACKED PIPES AND HOW THEY CRACK)

'Uhramʔimxáxā·ŕar, a pipe with a crack in it. 'Umxáxā·rahiti', it has a crack. 'Âxxakan 'umxáxā·rahiti', it is cracked in two places.

'Uhramʔimxaxaváraᵃ'r, a pipe with several cracks in it. 'Umxaxavárā·hiti', it has tpl. cracks.

'Ikkʸṓ·rak 'u'aramsī́·prīvti' pe·mxáxxa̭r po·hrâ·m. Xá̭s vura hitíha̭n va̭ ká̭n 'u'aramsī́·prīvti'. The pipes begin to crack at the stone pipe bowl. They nearly always start to crack there.

Hā́·ri va̭ vura kari to·mxáxa'ᵃr, pakunikyā́·ttiha'ᵃk, va̭ vura takuníkyav po·hrâ·m xá̭t 'umxáxā·rahiti'. Sometimes it cracks while being made, and they make the pipe in spite of it being cracked.

a′. Pahū́·t 'ukupe·mxaxavárā̆·hiti'

Hā́·ri va:̭ kú·kam 'úmtcū̆·ntì 'apmá·nkaṁ. Kuna vura va:̭ ká:̯n po·mtcúntcū̆·ntì puxxʷítc pe·kkʸṓ·rā̆kaṁ.

Pe·kkʸṓ·r karu vura hā́·ri 'úmtcū̆·ntì', pakunihḗ·raramtiha:̭k hā́·ṙi, xá:̯s vura 'u:̭m hitíha:̭n va:̭ kári 'úmtcū̆·ntì patakunsamyúraha'ᵃk po·hrâ·m.

(HOW THEY CRACK)

Sometimes a pipe cracks near the mouth end. But where it cracks most is near the stone pipe bowl.

The stone pipe bowl also sometimes cracks, while they are smoking it sometimes, but most of the time it cracks when they drop it.

j. 'Ī́ppankam ké·citc, karu po·hramʔápmā̆·nak 'u'ánnushitihaťc

Po·hrámyav pa'ā́·pun takunθáricriha'ᵃk, 'uhnamʔíppanitc kítc pa'ā́·pun ukʸíkkuti', karu 'uhramʔápmā̆·n'nak, xákkàrā̆rì kitc kunic 'ā́·pun ukíkkʸuti'.

Po·'íttaptiha:̭k po·hramíkyaṽ, va:̭ ká:̯n kunic ké·citc paká:̯n 'úpmā̆·nhè'ᵉc. Po·hramʔápmā̆·nà kunic 'u'ánnushitihaťc, va:̭ kunkupapíkyā̆·ràhìtì'. Va:̭ ká:̯n kunic ké·citc paká:̯n 'úpmā̆·nhè'ᵉc. Va:̭ ká:̯n kúnic 'u'ánnushina·tihaťc.

(THE BOWL END IS BIG AND THE MOUTH END FLARES)

A good pipe when it is laid down touches the ground only at the bowl end and at the mouth end, at the ends only it touches.

When he knows how to make a pipe, he makes it a little bigger where they are going to put the mouth. At the mouth end it flares a little,[75] they finish it out that way. It is a little bigger where they are going to put their mouth. They flare there.

k. Pakó:̯ po·'ássiphahiti pamuhḗ·raha'iθrúṙam [76]

(SIZE OF THE BOWL CAVITY)

Kḗ·tc pamuhḗ·raha'iθrúṙam, its bowl cavity is large.

Kḗ·tc pamusúruka:̭ po·hramʔíppaṅ, the cavity at the bowl end is large.

Nī́·nnamitc pamusúruka:̭[77] paká:̯n pehḗ·rah u'í·θra', its bowl cavity is small.

---

[75] Lit. is like a little 'áṙus (closed-work pack basket) a little. This is an old expression used for flaring shape. Thimble is called 'ánnusiťc, little 'áṙus.

[76] See also pp. 160–161.

[77] Or dim. pamusúnnuka'ᵃtc.

l. Pahū́·t pe·kkʸṓ·r 'umússahiti'

(DESCRIPTION OF THE STONE PIPE BOWLS)

'Ikʸō·re·kxárámkunic, 'asa·θkuritʔikkʸṓ'ᵒr va̭ 'ṷm pa'ikʸō·rayé·ci'ⁱp. A black pipe bowl, a fat-rock pipe bowl, is the best pipe bowl.

'Asaxuɜʔikkʸṓ·ᵒr, yáv umússahiti' yiθúva kunic 'upimusapṓ·tti', karuma vura xé·ttcitc, 'úmtcū·nti patakunihḗ·raravaha'ᵃk. A soft soapstone pipe bowl looks good, keeps changing looks (=is sparkling), but is soft, and cracks when it is smoked.

Po·hrá̭m pe·kxaramkunic ukkṓ·rāhitiha'ᵃk, víri va̭ pátta̭y 'u'ó·rahiti'. Po·hrá̭m patcántcā·fkunic 'ukkṓ·rahitiha'ᵃk, va̭ 'ṷm vura tcī́·mitc 'u'ó·rahiti'. A pipe when it has a black stone pipe bowl is high priced. The pipe with the light colored stone bowl is worth little.

'U'ícipvārahiti', there is a vein running in it.

'Uypárukvārahiti', there are flecks running in it.

'Icvitáva tcántcā·fkūnic pe·kkʸṓ'ᵒr, the pipe bowl looks white in places.

a′. 'Ikʸō·re·ctáktā·kkāŕas

(NICKED PIPE BOWLS)

'Ikʸō·ré·ctā·kkàŕ, a stone pipe bowl, a piece of which has been chipped out.

'Ikʸō·re·ctáktā·kkaŕ, a stone pipe bowl, several pieces of which have been chipped out.

'Ikʸō·ré·mtā·kkaŕ, a stone pipe bowl, a piece of which has been chipped out by heat.

'Ikʸō·re·mtaktā·kkaŕ, a stone pipe bowl, several pieces of which have been chipped out by heat.

'Ikʸṓ·ré·mxáxā·ŕar, a stone pipe bowl with a crack in it.

'Ikʸō·re·mxaxavára'ᵃr, a stone pipe bowl with several cracks in it.

m. Pahū́·t po·mússahiti po·hramʔápma'ᵃn

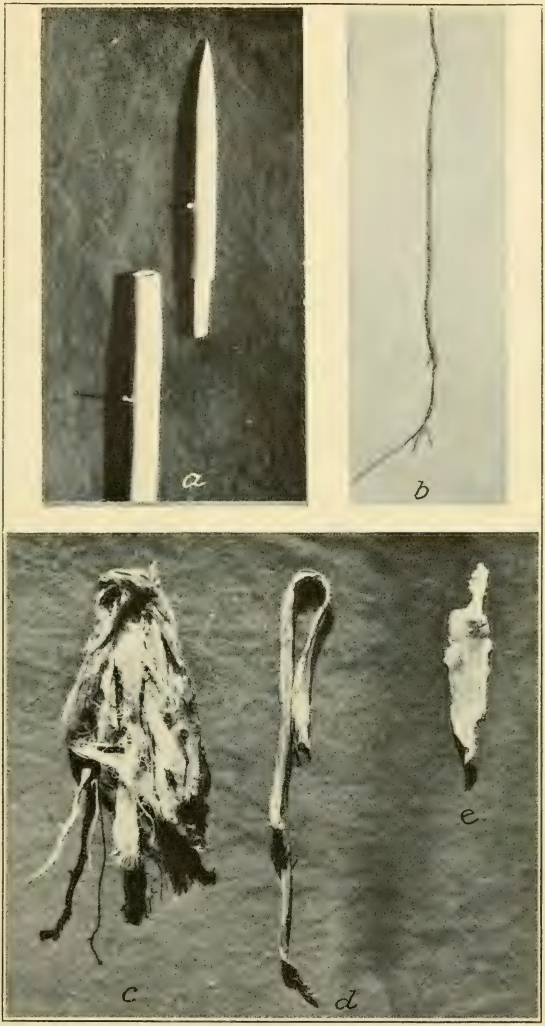
(DESCRIPTION OF THE MOUTH END OF PIPES)

'Uvúsurāhiti po·hramʔápmā·n'nàk, yáv 'ukupavúsurāhiti', the mouth end is cut off, is cut off nicely.

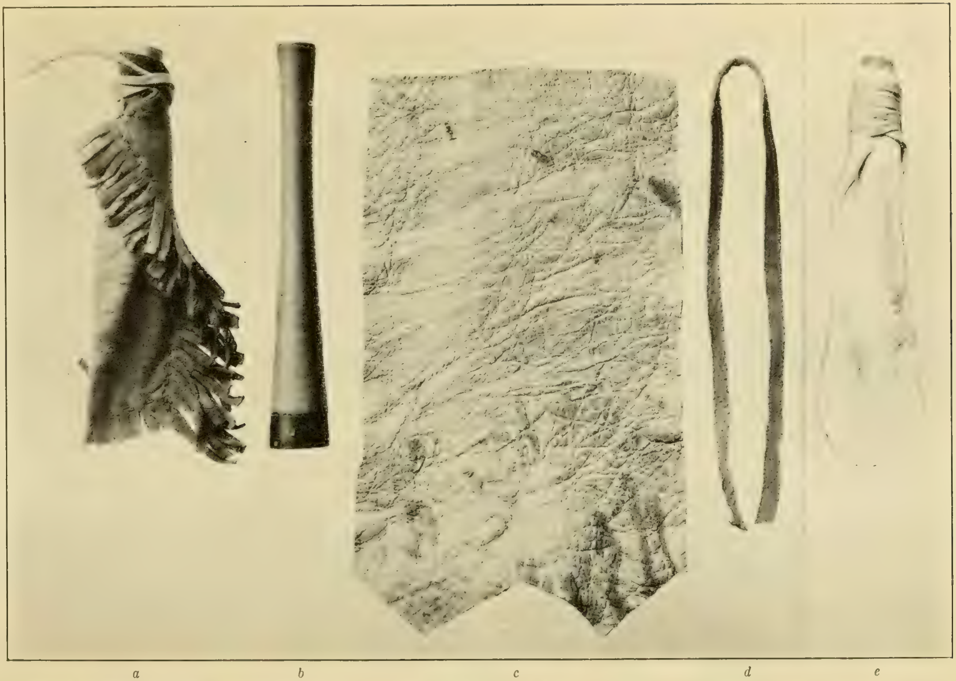
'Umxū·tsurahiti po·hramʔápmā·n'nàk, the mouth end is bulging. Old pipes were often finished off this way, it is said.

Kunic 'u'ánnushitihatc po·hramʔápmā·n'nak, the mouth end is fat. This is an old expression.

Po·hramʔápmā·nak hā́·ri 'áppàpvārì xàs pamusúruv́ar, sometimes the hole is to one side at the mouthpiece end.



a, Showing how arrowwood arrow shaft tip is dug out for insertion of foreshaft, similar to digging out of arrowwood pipe; *b*, sinew thread used for sewing pipe sack; *c*, back sinew; *d*, leg sinew; *e*, connective tissue of sinew



a, Pipe in a fringed pipe sack; *b*, arrowwood pipe for which Mrs. Maddux made a sack; *c*, buckskin cut to make pipe sack for pipe shown in *b*; *d*, thong of buckskin for tying pipe sack that is being made; *e*, same pipe sack finished with the pipe in it

n. Pahû·t ’ukupá’ī·hyăhiti karu hā́·ri po·kupáθā·nnē·hiti po·hrâ·m

(HOW PIPES STAND AND LIE)

’Aʔ uhyássìprīvtì,[78] it is standing (on its bowl end).

=Suʔ úθxū·priv̓,[79] it is sitting mouth down. θí·vríhvak ’úθxū·ptākuᵘ, it is standing face down on the living house bench. Hitíha‸n vura suʔ takuniθúppicrihmaθ̓, they stand it bowl down all the time.[80]

’Aʔ ’u’í·hya’, it is standing (with either end up). A pipe would be made to stand with bowl end up only in sand or loose material or would be balanced thus for fun. This verb is used of a stick or tree standing.

Tó·kvā·y’rin, it falls over (from standing to lying position). Ct. tó·kyívun’ni, it falls from an elevated position.

’Ā́ssak ’úkvā·ykʸuti’, it is leaning against a rock.

’Uθá·n’niv, it is lying. θí·vríhvak ’uθá·ntákuᵘ, it is lying on the living house bench.

Tutáknī·hcip̓, it is rolling.

2. Paxé·hva’ᵃs (THE PIPE SACK)

A. Po·hrámyav ’u‸m vura hitíha‸n xé·hvā·ssak suʔ ’úkri’¹	(A GOOD PIPE IS ALWAYS IN ITS PIPE SACK)
Po·hramyā́·ha’ᵃk, ’u‸m vura puharíxxay xe·hvássipuxhaȓa, ’u·m vura hitíha‸n xé·hvā·ssak suʔ ’úkri’¹.	A good pipe is never lacking a pipe sack, it is always kept in a pipe sack.
Pa’apxantínnihitc ’ī́·n kinikvárictihaňik, vura xá‸s hitíha‸n paxé·hvássipuxsa po·hrâ·m. Yiθukánva pakunʔiye·cri·hvutihaňik, paxé·hva‸s karu vura yíθθuk karu po·hrá‸m vura yíθθuǩ, va‸ ’u‸m kunipíttihaňik: “Va‸ ’u‸m nu‸ ’áxxakan kinʔḗ·he’ᵉc.”	But when the Whites used to buy them from them, the pipes scarcely ever had pipe sacks. They sold them separately, the pipe sack apart, and the pipe apart, they used to say: “We will get thus two prices.”

---

[78] Ct. ’uhyáři, man or animal stands; ’u’í·kra’ᵃ (house), stands; ’u’í·hya’ (stick), stands. But of a mountain standing they say tu·ycip ’úkri’¹, a mountain sits.

[79] Verb used of person lying face down, of basket or pot lying mouth down.

[80] A pipe would often be seen standing in this position on the sweathouse floor or on the living house floor or bench.

B. ’Akā́·y mukyā́·pu paxé·hva’ᵃs

’Ā́vansa ’u:̭mkun pakunikyā́·tti paxé·hva’ᵃs. Hā́·ri karu vura ’asiktáva:̭n kunikyā́·tti paxé·hva’ᵃs.

(WHO MAKES THE PIPE SACKS)

It was the men who made the pipe sacks. Sometimes the women made them too.

C. Yiθúva kumaxé·hva’ᵃs

Va:̭ mit pakunikyā́·ttihat pakumaxé·hva’ᵃs: tafirapuxé·hva’ᵃs, kar icyuxtafirapuxé·hva’ᵃs, kar icyuxθirixṓ’ᵒn, va:̭ mit pakunikyā́·ttihat karu paxé·hva’ᵃs, karu yuhpipθaricriharaxé·hva:̭s va:̭ mit kʸáru pakunikyā́·ttihať, Payúrùkvā́·ràs [81] va:̭ mit kitc kʸúnic pakunikyā́·ttihat payuhpipθárìcrīhàř.

Mahnu·vanátcma:̭n káru kunikyā́·ttihanik pamukunxé·hva’ᵃs, kunipítti,[82] kuna vura ’u·m pamahnu·vanátcma:̭n ’atcví·vma:̭n kó:̭ xùtnàhìťc, va:̭ xas pakuntápkū́·pputi’ pakunic píha va:̭ paxe·hvasˀikyā́·ýav — mahnu·vanátcma:̭n ’u:̭m xutnahíttciťc. Púmit vúra va:̭ xútihaphat kiri nuyukar pamahnū́·vańatc,[83] ’u:̭m va:̭ ’iθivθane·nkinínnā́·ssitc, tu·ycip mu’aramahḗ·ci’¹p va:̭ mit kunipíttihať.

(THE DIFFERENT KINDS OF PIPE SACKS)

They used to make different kinds of pipe sacks: buckskin pipe sacks and elkskin pipe sacks, and elk testicles also they made into pipe sacks, and weasel pipe sacks they made, the downriver people were about the only ones that made weasel pipe sacks.

They say they made their pipe sacks of chipmunk skin also, but chipmunk skin is thin as birdskin, and they liked to make their pipe sacks stiff—chipmunk skin is just thin. And they never liked to kill the chipmunk, it is the earth's pet, mountain's best child, they used to say.

a. Paxé·hva:̭s pámita nimmʸá·htíhat pi·nikníkkʸahiv́

Nu:̭ mi ta:̭y tū́·ppitcas ye·ripáxvū·h’sa, va:̭ tanúvyī·hcip, tanumúskīnvan’va, tanumúskī·nvan’va papihníknik̓. Ta:̭y panumá·hti pakunihḗ·nati’, tcavura

(PIPE SACKS THAT I USED TO SEE AT KICK DANCES)

When we were little girls, we would go there. We would go there to look on. We went to look on at kick dances. We saw much smoking, but we never saw mit pukinmáhat yuhpipθaricriharaxé·hva'ᵃs karu mahnū́·vańatc. Va:̭ vura mit kitc nimmʸá·htíhať, vastaranxé·hva'ᵃ.

---

[81] The Yuruk tribe.

[82] ’Afrī́·tc ’upítti’, Fritz Hanson says so.

[83] Many Indians killed it, but there was a superstition against doing so.

a weasel pipe sack or chipmunk sack. I only saw buckskin pipe sacks.

b. Pa'afivʔimyā́·thína·tihan kumaxé·hva'ᵃs

(PIPE SACKS WITH FUR ON THE LOWER PART)

Ká·kum mit 'áffiv 'úmyā·thīnà·tìhat papufitctafirapuxé·hva'ᵃs karu pa'icyuxtafirapuxé·hva'ᵃs, 'affiva'ávahkam ká·kum mit 'úmyā·thīnà·tìhàť. Xe·hvasʔáffiv mit vura kitc 'úmyā·thitihať. Vura va:̭ takunvússur patáffìrāpù paká:̭n 'icvit 'úmyā·thiti'.

Some of the deerskin pipe sacks and elkskin pipe sacks had fur on the bottom, on the outside of the base they had fur. Only the bottom had fur on. They cut it from the buckskin where there is a patch of fur left on.

c. Pe·cyuxmanxé·hva'ᵃs

(ELKSKIN PIPE SACKS)

'Icyuxmanxé·hva:̭s mit kunikyā́·ttihat hā́·ri, kuna vura píha'. Patakunʔákkō·ha'ᵃk,[84] puxxʷítc 'úxʷā·kti', po·hrá·mmū̆·k takunpákkō·ha'ᵃk, patakunpimθanupnúppaha:̭k pehḗ·rāha'.

Sometimes they made elkskin pipe sacks. They were stiff. When they tap one of these, it makes a loud sound, when they hit it with the pipe, when they tap down the tobacco.

d. Pe·cyuxθirixʸō·nxé·hva'ᵃs

(ELK TESTICLE PIPE SACKS)

Vura 'u:̭m puhitíha:̭n 'icyu:̭x 'ī·kkʸáràtīhàphańik. Vura hā́·ri xas payíθθa kunī·kkʸáratihańik. Kuntáttapvutihańik, karixas takunkúnni'¹k, pató·ppá·xfuŕ. Yu·p takunkúnni:̭k kar aθkû·n.

They did not use to kill elks all the time. Only once in a while they would kill one. They used to trap them, and then shoot them with arrows, when they got caught. They shoot them in the eye or in the throat.

Vura hā́·ri xàs pakunikyā́·ttihat 'icyuxθirixʸō·npū́·vic[85] karu hā́·ri 'icyuxθirixʸō·nxé·hva'ᵃs. 'Ikyā́·kamíkyaẃ. Xara kunpúθanti 'ā·ssàḱ, hā́·ri kuyraksúppa' karu hā́·ri 'axaksúppa.' Kunímmʸū̆·sti' xay 'úmfī·pcur pamúmya'ᵃt. Xas 'á·srávamū̆·k xúnnutitckunikyā́·tti'. Xas 'á·tcip takunvúx-

It is only sometimes that they made elk testicle bags or elk testicle pipe sacks. It is hard to make them. They soak it a long time in the water, sometimes three days, sometimes two. They watch it, for its hairs might come off. Then they make it soft with brains. Then they cut

---

[84] With a stick to settle the tobacco preparatory to putting the pipe back in after smoking; see p. 197.

[85] Or 'icyuxθirixyō·nmáhyā·nnā́ŕaẃ, elk testicle containers.

xaxa'^{a}r.[86] Xas va̭ 'áppap takuníkyav paxé·hva'^{a}s. Takunsíppŭ·nva poh·hrá̭m pícci'^{i}p, xas va̭ kó̭ takuníkyav̇. 'Axakxé·hva̭s 'u'árihicrihti yíθθa θirix^{y}ŏ́'^{o}n, yíθθa θirix^{y}ŏ́·n 'áxxak 'u'árihicrihti xé·hva'^{a}s. Xas va̭ takuníkrup 'íppāmmŭ́'^{u}k. Xas 'ávahkam pamukíccapar takuníkrŭ·pka', xe·hvasˀápma·nnak takuníkrŭ·pka pavastáṙan.

it in two lengthwise. Then they make one side into a pipe sack. They measure the pipe first, then they make it that size. A pair of testicles makes two pipe sacks; a pair of pipe sacks come out of a pair of testicles. Then they sew it up with sinew. Then at the top they sew a tying thong on; at the mouth of the pipe sack they sew on a buckskin thong.

'Icyuxθirix^{y}ō·nxé·hva'^{a}s va̭ 'úθvā̆·ytì'. 'Affiv vura 'úmyā̆·thītì'. 'Ā́vahkam takuntáffiṙ.[87] 'Ā́ffi vura kitc pó·myā̆·thīti'. Va̭ vur uycáràhītì 'a·xkŭnic karu vura tcántca·fkŭṅic. 'Imyatxárahsa kúṅic. Pufitcθirix^{y}ŏ́·nma̭n 'ṷm xútnàhìṫc. Va̭ 'ṷm pu'ikyā́·ttihap xé·hva'^{a}s, xútnàhìṫc. Kuna vura 'icyuxθirix^{y}ŏ́·n 'ṷm 'ítpu'^{u}m.

It is called an elk testicle pipe sack. It is hairy at the base. They shave off the upper part. Only at the lower part it is hairy. It is mixed red and white hairs. They are long hairs. The deer scrotum is thin. They do not make a pipesack of it; it is thin. But elk testicle [skin] is thick.

Pā́·kvátcax[88] Kaˀtimˀī́·nˀárā̭r mit, 'áppa pamúpsi̭ mit' ìpcŭ́·nkiṅatc, musmus 'ī́·n kunvúran'nik, Panámni'^{i}k,[89] 'icyuxθirix^{y}ō·nxé·hva̭s mit pamuxé·hva'^{a}s sítcàkvŭtvarak mit 'uhyákkùrīhvaṫ. Tcántcā·fkŭnic 'a·xkŭnic 'ucáràhītì pamúmya'^{a}t, vā́·rūmas kunic pamúmya'^{a}t.

Pakvatcax was a Katimin Indian, one of his legs was short. A cow hooked him at Orleans. His pipe sack was an elk testicle one. It used to be sticking out from his belt. It had mixed white and red hairs on it, long hairs.

D. Pahŭ́·t paxé·hva̭s kunkupe·kyā́·hiti'[89a]

(HOW THEY MAKE A PIPE SACK)

Po·hrá̭m pícci̭p kunsíppŭ·nvuti pakó̭ pa'uhrá̭m 'uvā́·rāma-

First they measure the pipe, how long a pipe it is. Every-hiti'. Kó·vúra pakunikyā́·tti', kó·vúra pícciː̭p kunsíppū·n'vàk. Takunθá·nnamni patáffìrāpùhàk, po·hrâ·m. Vaː̭ vura takunkupaθī́·criha pakunkupe·krú·ppahe'ᵉc. 'Ā́xxak takunpáttun'va.

---

[86] Ct. 'á·tcip takunvúppakrav̇, they cut it in two crosswise.

[87] Making it hairless.

[88] Another of his names was 'Ā́ttataṙ.

[89] About 1865.

[89a] For illustrations showing the materials for and making of the pipe sack described in the texts below, see Pls. 33, *b*, *c*, *d*, *e*, and 34. The sack was made by Imk^{y}anvan.

Vā́·ram takunvúppaksuŕ. Vaː̭ 'uː̭m vā́·nnāmicitc kunikyā́·tti paxé·hva'ᵃs, 'ayu'ā́·tc 'uhramsúrukkam u'í·ra pehḗ·raha'. Karu vura kṓ·mahitc tinihyā́·tc pakunikyā́·tti'.

Fíθθi kunic takunvúppakuŕ.[90]

Hā́·ri 'iθyú·kinúya·tc vura takunvúppakar 'áffiv́. Karu hā́·ri 'áffiv takuntáttak̀, xákkarari takunvússuŕ. Karu hā́·ri takunvupákyuŕ.

Pakú·kam u'ávahkāmhiti patáffirapu', vaː̭ vura kú·kam kunikyā́·tti u'ávahkamhiti paxé·hva'ᵃs.

Hā́·ri vā́·ram takunvúppaksuŕ, vaː̭ 'uː̭m kunikritiptíppe'ᵉc 'áffiv́. Suʔkam 'ukrúppahiti', 'ávahkam 'ukritiptíppahiti'.

Hā́·ri xe·hvas'ī·cak 'aʔ vur ukritiptíppura·hiti, pakkú·kam 'ukrúppara·hiti'. Vaː̭ vura pa'apxantī́·tc kunikritíptī·pti pamukunxuskamhan ʔanammahatcʔíyū·n'vàr, viri vaː̭ takunkupe·kyā́·hiti payḗ·m paxé·hva'ᵃs.[90a] Pi'ḗ·p mit nímʸā·htihat 'áffiv vúra mit kitc po·kritiptíppahitihat́, ká·kum pamukunxé·hva'ᵃs.

thing that they make they measure first. They lay the pipe on the buckskin. They lay it down the way they are going to sew it. They fold it.

They cut it off long. They make the pipe sack a little long, because there is tobacco under the pipe. And they make it a little wide.

They cut it the shape of a foot.

Sometimes they cut straight across at the bottom. And sometimes they point it at the bottom. They take a cut off of both sides. And sometimes they cut it slanting.

The outside of the buckskin is the outside of the pipe sack.

Sometimes they cut it long, so as to fringe the base. It is sewed inside, it is fringed outside.

Sometimes the body of it is fringed above, along where it is sewed. As the White men fringe their pistol sacks, so they fix pipe sacks now.[90a] But long ago I saw them fringed only at the bottom, some of their pipe sacks.

---

[90] Old expression.

[90a] For pipe sack of this description, with side and bottom fringed, made by Tcá·kítcha'ᵃn, see Pl. 34, *a*.

a. Pahū́·t kunkupe·kyā́·hiti pa'íppaṁ[90b]

(SINEW FOR PIPE SACKS)[90b]

Patcimi kunikrúppē·càhà̭:k paxé·hva'ᵃs, hā́·ri kunparícrī·hvùtì pa'íppaṁ,[91] karu hā́·ri vura va̭: kunixaxasúrō·tì pa'íppaṁ, tupitcasámmahitc kunixaxasúrō·tì', a̭:v mū́·k kuníkrū·pti'. 'Ṷ: mit vura nanítta̭:t 'ukyā́·ttīhàt muxé·hva'ᵃs, ke·tcxā́·tc mit. Pa'ára̭:r 'ṷ:mkun vura pupurá̯:n ko·hímmàtcvū̆tìhap̓, xa̯:t mukunʔára'ᵃr. Pamit vó·krū·ptìhàt pamuxé·hva̭:s 'íppàmmū̆'ᵘk, pumit paric-crí·hvā̆pṷ̀: 'ihrū́·vtīhat̓, 'ipamtunvḗ·ttcas kítc vúra mit póhrū·vtìhàt̓. Va̭: vura mit sákri'ⁱv.

When they are going to sew the pipe sack, sometimes they make the sinew into string, and sometimes just tear off the sinew. They tear off a little at a time; with that they sew it. My mother made her own pipe sacks. She was a widow. The people did not feel sorry for one another, though they be their relations. When she used to sew her pipe sack with sinew, she did not use it made into string, but just used the little shreds. It was strong.

b. Pahū́·t pakunkupe·krúppahiti paxé·hva'ᵃs

(HOW THEY SEW THE PIPE SACK)

Ā́'·tcip takuníkfū·y'ràv, 'áxxak takunpipáttun'va. Pakú·kam 'í·ckʸam va̭: kú·kam u'ávahkamhiti' payváhḙ:m pakuníkrū·pti'. 'U'ū́·vrínahiti' pakuníkrū·pti'. Takunpaθravuruke·krúppaha'. Pavo·kupe·krúpahitiha'ᵃk va̭: 'ṷ:m sákri'ⁱv. Pakuníkrū·ptì paxé·hva̭:s 'íppammū̆·k, 'úppas kunī·vúrukti' pa'íppaṁak. Kó·mahitc takunpáppuθ̓, 'apmanmū̆·k vura hitíha̭:n 'ásxay kunikyā́·tti'. Pū̆·vic kúnic takunʔikrup̓. Pu'ikru·prúpā·tīhàp̓.[92]

They fold it in the middle, they double it together. The inside is outside now when they sew it. They sew it turned wrong side out. They sew it over and over. It is strong when sewed that way. When they sew a pipe sack with sinew, they put spittle on the sinew. They chew it a little. They wet it all the time with the mouth. They sew it like a sack. They do not sew it way up to the top [to the mouth].

[90b] For illustration of sinew string used for sewing pipe sack, two kinds of sinew and connective tissue, see Pl. 33, *b*, *c*, *d*, *e*.

[91] Terms for kinds and accompaniments of sinew are: 'íppaṁ, general term for sinew; pimyur, special term for the sinew from the leg of the deer; vasihʔíppaṁ, back sinew; vasihʔippamʔáxvi'ⁱc, the connective tissue or membrane adhering to back sinew.

[92] A medium-sized pipe sack is usually sewed up only to a point a couple of inches below the top, only as far as the section covered by the tie-thong wrapping.

c. Pahû·t pakú·kam u’ávahkamhiti kunkupappû·vrinahiti paxé·hva’^{a}s

(HOW THEY TURN THE PIPE SACK BACK RIGHT SIDE OUT)

Karixas takunpû·vrin pakú·kam ’u’avahkámhiti patakunpíkrū·pmaṙ. Patakunpíkrū·pmaraha’^{a}k, ’á·ssak takunθí·vk^{y}uṙi, kõ·mmahitc vūṙà, xas va:̭ ’u:̭m yá·mmàhūkkàtc va’û·vriṅ.

’Aθkúrit tcî·mitc vura takunî·vúruk patupivaxráha:̭k paxé·hva’^{a}s, va:̭ ’u:̭m puppíhahaṙa.

Then they turn it again right side out when they get through sewing it. When they finish sewing it, they soak it in water, a little while, so it is easy to turn right side out.

They rub a little grease on when it gets dry, so it will not be so stiff.

d. Pahû·t kunkupe·kyâ·hiti paxe·hvaskíccapaṙ, pahû·t kunkupé·krū·pkahiti’

(HOW THEY MAKE THE PIPE SACK TIE THONG AND HOW THEY SEW IT ON)

Karixas ’ifuctî·mmitc xas takuníkrū·pka’ pamukíccapaṙ, paxe·hvaskíccapaṙ, pamukíccàpārahe’^{e}c ’íppaṅ. Takunʔáripcur pavastáṙan, ’axákʔā·ksīp va:̭ kó:̯ vâ·ramahiti’ va:̭ takuníkrū·pkà’, ’íppàmmû’^{u}k. ’Âppap va:̭ ká:̯n ’íppan takuníkrū·pka’ pavastáran pakíccapaṙ.

Then at last they sew on its tie-thong, the pipe sack tie thong, where it is going to be tied, at the top. They cut the thong 2 spans long, they sew it on with buckskin. At one corner they sew the tie-thong on.

e. Pahû·t kunkupa’árippaθahiti patáffirāpu’

(HOW THEY CUT OFF SPIRALLY A BUCKSKIN THONG)

Hâ·ri táffirapu tinihyâ·tc vura takunvússuṙ. Xas va:̭ takunʔáṙip, ’asaxyíppitmû’^{u}k. Va:̭ vura vâ·ramas tu’árihic pa’árihpāpu’. Kunvúppàkpāθtì’.[93] Xas ’íccaha takunʔî·vúṙuk. Xas takunictutúttuť. Va:̭ vura vastarányav tu’árihiċ. ’Aθkúrit hâ·ri kunî·vúrukti’.

Sometimes they cut off a widish piece of buckskin. Then they cut off a thong, with a piece of white rock. It makes into long thongs that way. They cut it around. Then they put water on it. Then they run it through their hands. It makes good thongs. Sometimes they rub grease on.

---

[93] They keep cutting round and round the edge of a scrap of buckskin, cutting off long thongs in this way, which are later worked and stretched with the hands and made to lie out flat and good.

E. Pahŭ́·t kunkupamáhyă·nnahiti pehĕ́·raha paxé·hvă·ssak̓.

(HOW THEY PUT THE TOBACCO IN THE PIPE SACK)

Púyava̭ paxé·hva̭s takunpíkya'ᵃr, karixas takô·h, pehĕ́·raha suʔ takunmáhya̭n paxé·hvă·ssak̓.

Behold they finish the pipe sack. Then they are through. They put the smoking tobacco inside in the pipe sack.

Tá·ya̭n vúra kunkupítti 'ícya'ᵃv, patcimikunmáhyă·nne·caha̭k paxé·hvă·ssàk̓, xás va̭ takunsuváxra pe·hĕ́·raha 'ikrivkíṙak, xas va̭ 'á̭k takunʔĕ́·θrìpà'ᵃ pa'ahímpak̓, va̭ 'ávahkam takunʔĕ́·θθĭθùṅ, 'ìhĕ·raha'ávahkaṁ, va̭ kunkupasuvaxráhahiti'.[94] Karixas xé·hvă·ssak takunmáhya'ᵃn.

Oftentimes the way they do in the winter is that when they are going to fill up a tobacco sack, they dry the tobacco on a disk seat, they take from the fire a live coal, they move it around above, above the tobacco, that is the way they dry it.[94] Then they put it into the pipe sack.

a. Pahŭ́·t kunkupo·hyanákkŏ́·hiti patakunmáhyă·nnaha̭k pehĕ́·raha paxé·hvă·ssak̓

(HOW THEY PRAY WHEN THEY PUT THE TOBACCO IN THE PIPE SACK)

Kó̯ ká̯n vúra patakunipmáhyă·nnmaraha'ᵃk po·hrá̯mmak kunfúmpŭ·hsìprìvtì': "Maté·k xára nímyă·htĭhè'ᵉc. Pa'ĭ́·n kắ·rim náxxŭ·shŭ́nìctì', 'ŭ́·m pákạm 'iku'í·pmé'ᵉc pamuxuské·mha' pa'ĭ́·n kắ·rim náxxŭ·shŭ́nicti'." [95] Vo· kupa'ákkihahiti pe·hĕ́·raha pe·θívθă·nnĕ'ᵉn. Pícci̭p patakuntcú·pha xas takunfúmpu [96] pa'ipihĕ́·raha kitc pamútti'ⁱk.

Every time they finish putting in tobacco into the pipe they pray: "I must live long. Whoever thinks bad toward me, his bad wishes must go back to him, whoever thinks bad toward me." That's the way he feeds tobacco to the world. They first talk, and then they blow off the tobacco [dustlike crumbles] that remains on the hand.

F. Pahŭ́·t kunkupé·pkíccapahiti po·hrá̯m paxé·hvă·ssak̓

(HOW THEY TIE UP THE PIPE IN THE PIPE SACK)

Takunipkíccap paxé·hva'ᵃs, nĭ́·namitc [97] 'uhyánnìcŭ́kvàtc [98] pa-

They tie up the pipe bag so that the mouth end sticks out a kú·kam ’uhramʔápma’ᵃn.[99] Pusuʔ yí̯v ’ihyáràmnīhtihap pó·râ·m, vur ’umtaránnā̆·mhī̆tìhatc pa’uhramʔápma’ᵃn.

---

[94] Cp. the description of drying the stems by the same method, p. 95.

[95] This is the Karuk form of the Golden Rule.

[96] Or takunfúmpŭ·hsìṗ, or takunfúmpŭ·hsuṙ.

[97] Or 'icvit, which means not only half, but a piece of it, a little of it.

[98] Or 'uhyárìcŭ́kvà, 'umtárắnă·mhiti or 'utníccukti.

little. The pipe does not stick way in. The mouth end is visible a little.

Va̭ kunxúti ’ayu’ā́·tc ʔṷx pe·hḗ·raha’, xay ùkkìk pehḗ·raha pa’uhramʔápma’ᵃn. Sákri̭v ’ukʷíccàpā̆hìtì’. Va̭ vura papicī́·tc kunkupammáhahańik, paxé·hva’ᵃs, va̭ vura kunkupé·kyā́·hańik. Va̭ vura kunkupakí·ccapahitihanik. Pe·kxaré·yav pamukunʔúhra’ᵃm.

They think it is because the tobacco smells, it might get on the small end of the pipe. They tie it so tight. As they first saw it, the pipe sack, so they made it. The Ikxareyavs tied up their pipes that way.

Paxé·hva̭s takunimθavuruké·pkíccapaha’. Kúyrā̆·kkàn hā́·ri pī́·θvakan ’upsássìkīvràθvà pó·hrā̆·m’màk. ’Ā́ffivkʸam kú̯ kunipkíccapmuti’. Karixʸas takunkixán’yup, pata’ipannī́·tcha̭k pavastā́ŕan, pate·pcū́·nkinatcha’ᵃk.

They tie up the pipe sack by wrapping it [the thong] around. It goes around the pipe three or four times. They wrap it spiralling down. Then they tuck it under, when it is already to the end of the thong, when the thong is already short.

G. Pahū́·t ukupé·hyáramnīhahiti po̯hrá̯m paxé·hvā̆·ssak̓

(HOW THE PIPE RIDES IN THE PIPE SACK)

Pehḗ·raha ’ṷm vura ’afivʔávahkam kitc ’u’íppanhiti’, tcé·myá̭tcva kunipmáhyā̆·nnā̆tì’ paxé·hva’ᵃs. ’Ihḗ·rahak ’uhyákkurihva pó·hrâ·m. Pamukkṓ·r ’ṷm vura suʔ ’ihḗ·rahak ’ukkúramnihva’.

The tobacco only reaches to the top of the bottom. They fill the pipe sack up often. The pipe is sticking in that tobacco. Its rock pipe bowl is sticking down inside of the tobacco.

’Ā́vahkam ’úyū̆·nkū̆rìhvà po·hrâ·m, ’ihē̃·raha’ávahkaḿ, súrukkam pehḗ·raha’, ’ávahkam po·hrâ·m. Po·hrá̯m xé·hvā̆·ssak suʔ ukré·ha’ᵃk, pakú·kkam ma’ᵃθ va̭ kú·kam ’usurukámhiti’, pakú·kkam ’ìcnà·nnìtc, va̭ kú·kam ’u’ávahkamhitti’. Va̭ ukupakū́·nnā̆mnihvahiti’.[1]

The pipe is inside on top, on top of the tobacco; the tobacco is underneath, the pipe on top. When the pipe is in the pipe sack, the heavy end is down, the light end is up. It rides inside that way.

---

[99] Or paká̯n ’uhramʔápma’ᵃn. McGuire, fig. 37, shows the pipe put into the pipe sack wrong. "Maybe some White man put it in for taking the picture."

[1] Lit. it sits inside thus, or ’ukupe·hyáramnihahiti’, it stands inside thus.

H. Pahű·t ukupappíhahitihanik pataxxára vaxé·hva’^{a}s[2]

(HOW AN OLD PIPE SACK IS STIFF)

Pataxára kunihrő·ha:̭k paxé·hva’^{a}s, ’áhup kúnic tàh.[3] Pamukunʔástű·kmű·k ’uppíhahiti’. Va:̭ xas pakuntápkú·pputi’, pappíha’, va:̭ ’u:̭m yáv pehḗ·raha ’ukupapivráràrằmnihahiti suʔ, patakunpimθanupnúppaha’^{a}k.

After they use a pipe sack for a long time already, it gets stiff as a stick. It gets stiff with their sweat. They like it that way when it is stiff, then the tobacco falls back down in easily when they tap it.

I. Tusipű·nvahiti pakó:̭ ká·kum paxé·hva’^{a}s

(MEASUREMENTS OF SOME PIPE SACKS)

The pipe sack made by Imk^{y}anvan, texts on the making of which have just been given, measures as follows. It is 9⅛ inches long, 2⅝ inches wide at bottom, 2⅛ inches wide at top. Unsewed gap runs down 2⅝ inches from top. Tie-thong is 17 inches long and spirals five times around the sack when tied. Made to hold a pipe 6⅞ inches long and 1¹⁄₁₆ inches diameter. The mouth end of the pipe projects out of the mouth of the sack a little, leaving about 2⅜ inches space between the bowl end of the pipe and the bottom of the sack. (See Pl. 34, *e*.)

A pipe sack made by Fritz Hanson, fringed, and therefore said in scorn by Imk^{y}anvan to look like a White man pistol sack, although it is admitted that pipe sacks were sometimes fringed "a little" in the old time, has its mouth end larger than its base. It measures exclusive of fringe: 6 inches long, 1½ inches wide at bottom, 2½ inches wide at top; the tie-thong is 10¼ inches long and spirals around three times. The fringe is ca. 1 inch long down the entire side, and ½ inch long at the bottom. The pipe for which it was made is 3⅜ inches long, 1⅛ inches diameter at bowl end, and when put in properly, with its mouth end sticking out, leaves 2¾ inches space between pipe base and the sack base.

3. Pahű·t kunkupa’ḗ·θti po·hrâ·m

(HOW THEY CARRY THE PIPE)

Pakunifyúkkuna·tihaṅik, ’akavákkíràk sűʔhànìk pamukunʔúhra’^{a}m. Va:̭ vúra yíttce:̭tc kunickúrùtìhānìk pamukunʔakavákkiṙ, ’í·ckípatcashaṅik. Pa’ávansa pé·mpá:̮k u’áhō·tì’, va:̭ vura kitc

When they used to walk around their pipe used to be down in the quiver. The quiver is all that they used to carry around; they used to just go naked. When a man is walking along the trail he

---

[2] Or paxxára tava xé·hvā·sha’^{a}k instead of the last two words.

[3] Or ta’áhup kuṅic.

'uckúruhti pamu'akavákkiṙ. 'Axmáy ik vúra tuvíctar 'ihḗ·raha', to·xxus: "Kiri nihḗ'ᵉr." Víri vaː̭ kari 'ā́·pun tó·θθáric pamu 'akavákkiṙ. Karixas tuhḗ'ᵉr.

Hā́·ri vo·kupa'ḗ·θθīθùnàhìtì' po·vúrā̆·yvuti pamu'úhraː̭m pamu'akavákkírak suʔ.[4] Karu hā́·ri síttcakvū̆tvàràk suʔ 'uhyákkuṙi. Karu hā́·ri pamusíttcàkvū̆tvàràk 'unhitárā̆·nkā̆hìtì', pamusitcakvutvaravastárànmū̆'ᵘk.

Po·hráː̭m kunʔḗ·θtiha'ᵃk, xas takunippḗ'ᵉr: 'Uhráː̭m 'u'ḗ·θti',[5] má·θkúnic po'ḗ·θti', pu'ipíttihap̓: 'Uhráː̭m 'u'avíkvuti'.[6] Vura kunipítti': 'Uhráː̭m 'u'ḗ·θti'.

carries only his quiver. Then all at once he wants to smoke, he thinks: "I will smoke." Then he lays his quiver on the ground. Then he smokes.

Sometimes he carries his pipe around this way in his quiver. But sometimes he has it tucked under his belt. And sometimes he has it tied onto his belt with one of his tie thongs.

When they carry a pipe they say: 'uhráː̭m 'u'ḗ·θti' (he packs a pipe), as if he were packing something heavy; they do not say: 'uhráː̭m 'u'avíkvuti' (he packs a pipe). They say: 'uhráː̭m 'u'ḗ·θti'.

4. Pahū́·t kunkupe·hḗ·rahiti'

(SMOKING PROCEDURE)[6a]

In smoking, the Karuk sought the effect of acute tobacco poisoning. Effort was made to take the smoke into the lungs and to hold it there as long as possible. Smoking procedure of the Karuk can not be better summed up than by quoting the words of Benzoni, who has given us one of the very earliest accounts of American Indian tobacco smoking:

". . . they set fire to one end, and putting the other end into the mouth, they draw their breath up through it, wherefore the smoke goes into the mouth, the throat, the head, and they retain it as long as they can, for they find a pleasure in it, and so much do they fill themselves with this cruel smoke, that they lose their reason."[7]

---

[4] Or suʔ úkri'ⁱ.

[5] This verb is used of carrying a large or heavy object, e. g., a big log, and also curiously enough of carrying a tobacco pipe, either in hand, under belt, or in quiver.

[6] Verb used of carrying small and light object in the hand.

[6a] Illustrations showing the smoking processes will be run in a following section of this paper.

[7] Benzoni, Girolamo, History of the New World, Venice. 1572, edition of the Hakluyt Society, London, 1857, p. 81.

A. Pakumá’a:̭h kunīhrū·vtihanik pamukunʔúhra:̭m kunʔáhkō·ratihan̓ik

(WHAT KIND OF FIRE THEY USED FOR LIGHTING THEIR PIPES)

Pa’apxantī́·tc ’u:̭m vura hitíha:̭n θimyúrìcrīhàr kuníhrū·vtì pakunihḗ·rati’. Kuna vura ’u:̭mkun pa’árā̆·ràs θimyúrìcrīhàr pu’ihrū́·vtīhàp̓, ’a:̭h vúra kuníhrū·vtì’.

The White men are always using matches when they smoke. But the Indians smoked without using matches, they used the fire.

Kḗ·ttcas ’u’ikʸukkírihva[8] pakunʔássimvana·ti ’ī́·nnā́’ᵃk, ’iθé·kxaram vúr o·’í·nkʸútì’, ’ayu’ā́·tc kḗ·ttcas pa’áhup̓. Hā́·ri yī́ttce:̭tc vura pe·kʸuké·cvit takuníhyáraran ’áttimnav̓ak, pamukunʔikriívra:̭m kú:̯k takunpá·ttiv̓a. ’Iθé·kxaram vura ’u:̭m tce·myátcva pakunpī́·yū·nkìrìhtì pa’ahuptunvḗ’ᵉtc, va:̭ ’u:̭m pe·kkʸuk yav ’ukupá’ī·nkʸāhìtì’.

They have big logs when they are sleeping in the living house; it burns all night, for the logs are big. Sometimes they [the women] put just one piece of log in a pack basket, and bring it home. At frequent intervals during the night they add small pieces to the fire, so that the logs will burn well.

Hā́·ri ’ássipak suʔ kunʔá·hti’, yu:̭x suʔ ’u’í·θra’. Yí:̯ vura hā́·ri máruk pa’áhup kuntú·nti’. ’A:̭h kunʔá·hti ’ássipak̓. Paká:̯n pa’áhup kunikyā́·viciṙak, va:̭ ká:̯n ’a·h takuníkyav̓, va:̭ ’u:̭m kuníkmahatche’ᵉc.

Sometimes they carry fire around in a bowl basket; they have earth in it. Sometimes they go wood gathering far upslope. They pack fire along in a bowl basket. There where they are going to make the wood, there they build a fire, so as to keep warm.

Vura hā́·ri xas pakunθimyúriccrihti’, vura xaráhva xas kuníhrū·vtì paθimyúrìcrīhàr̓.[8a]

It is only sometimes that they make fire with Indian matches. Only once in a long time do they use Indian matches.[8a]

B. Pahū́·t kunkupa’ḗ·θrícukvahiti po·hrâ·m karu pehḗ·raha paxé·hvă·ssak̓

(HOW THEY TAKE THE PIPE AND THE TOBACCO OUT OF THE PIPE SACK)

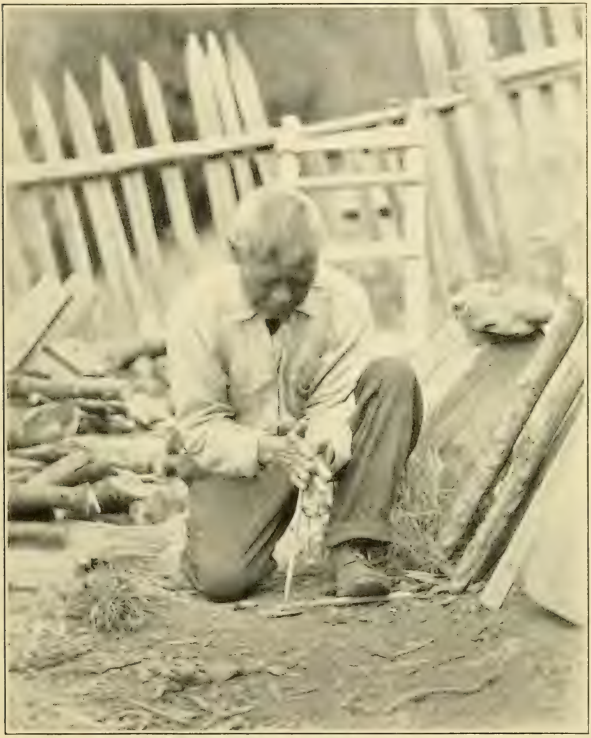
Pa’ávansa ’ihḗ·raha tuvictáraha’ᵃk, patcim uhḗ·rē·càhà’ᵃk, va:̭ kari ’ā́·pun to·krī́·c. Xas tupíp-

Whenever a man has an appetite for tobacco, whenever he wants to smoke, he sits down.

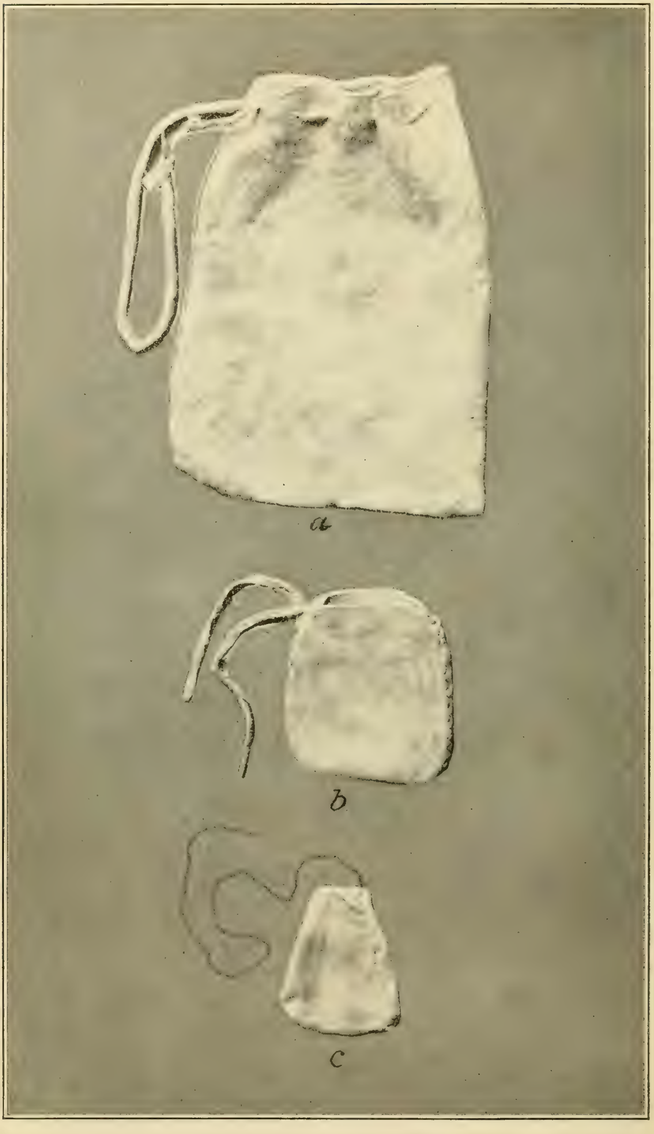
---

[8] Ss. ’úkū·kkīrìvà. These logs, usually two in number, are gradually fed into the fire.

[8a] For illustration of old Tintin making fire with Indian matches see Pl. 35.



TINTIN DRILLING FIRE WITH INDIAN MATCHES



Ceremonial Buckskin Bags

a, Larger bag, used for containing smaller bags. This larger bag has a draw string; *b*, *c*, smaller bags which are filled with stem tobacco and carried in the larger bag. Models made by Mrs. Mary Ike.

pur pamuxé·hva’ᵃs, karixas tó·syū̆·nkìv pamu’úhra’ᵃm. Xas kututukamátru:̭p[9] tó·yvā̆·yrā̆mnì pamuhḗ·raha’, va:̭ vúra ’u’á·púnmùtì pava:̭ kó:̯ xyáre:̭c[10] pamu’úhrā̆·m’mak, ’atrupʔā̆·tcīpàṙi. Xas tí·kkʸaṅ, ’atcíptī·kkʸàn to·’inákka’ᵃr pamuxē̆·hvasvastáṙan.[11] Puhitíha:̭n vúra tákkàrā̆rìhvàrà pamúttī·kʸaṅ, hā́·ri ’ā́·pun tó·θθáric pamuxé·hva’ᵃs. Xas tumáhya:̭n pehḗ·raha po·hrá:̯m’mak. Po·máhyā̆·nnā̆tìhà:̭k pe·hḗ·raha po·hrá:̯m’mak, pakú·kam pamútti:̭k po·’í·θra pe·hḗ·raha va:̭ kú·kam pasúrukam ’utákkàrā̆rìhvà pamuxé·hva’ᵃs, ’atciptikʸansúrukam ’utákkàrā̆rìhvà vastárā̆nmū̆’ᵘk. Tuyúrik pamu’úhrā̆·mmū̆’ᵘk. Atrúpīti:̭m va:̭ ká:̯n ’u’axaytcákkìcrīhtì po·hrâ·m. Xas tó·krírihic pamútru’ᵘp, pamútrupmū̆·k tcimítcmahitc vura pató·yvā̆·yràmnì pe·hḗ·rā̆hà po·hrá:̯m’mak, kututukamtikʸánkā̆·mmū̆·k po·kúttcā̆·ktì’. Tikʸánkā̆·mmū̆·k ’ukúttcā̆·ktì’, kiri ta:̭y ’uyā́·ha’. Pe·kxaré·yav va:̭ kunkupíttihaṅik, va:̭ kunkupamáhyā̆·nnahitihanik pamukunʔúhra’ᵃm. Xas aʔutaxicxicʔurā́·nnā̆tì pamútru:̭p ’uhrá:̯mmū́’ᵘk, hā́·ri vur ifyakā́·n vúrav́a.[12] Va:̭ ’árun kupé·kyā́·hiti pamútr’ᵘp. Pamútrū̆·ppàk vura ká·kkum u’iftakankṓ·hiti pehḗ·raha’, pehē̆·rahá·mta:̭p vúra kìtc. Va:̭ vura kitc kunic pa-

Then he unties his pipe sack, and then he takes out his pipe. Then he spills his tobacco out onto his left palm; he knows how much will fill his pipe, half a palmfull. Then he hangs the tie-thong of his pipesack over his finger, over his middle finger. He does not hang his pipe sack on all the time. Sometimes he lays it on the ground. Then he puts the tobacco into the pipe. When he fills the tobacco into the pipe the tobacco lies on the same hand from which the pipe sack is suspended, hanging by its tie-thong from the middle finger. He puts his pipe underneath. He holds the pipe at the [outer] edge of his [left] palm. Then he tips his palm up, spilling the tobacco into the pipe with his palm a little at a time, pressing it in repeatedly with his left thumb. He mashes it in with his thumb, he wants to get more in. The Ikxareyavs did that way, filled their pipes that way. Then he rubs the pipe [bowl] upward across his palm several times. He empties his palm that way. It is that some sticks [to his palm], just tobacco dust. That is all they blow off, that tobacco dust. The tobacco is kind of moist all the time, it sticks to a person [to a person's hand]. They takunfúmpū·hsuṙ,[13] pehẽ·rahá·mta’ᵃp.

---

[9] Always on his left hand; any other way would be awkward.

[10] Or kó:̯ ’uxyáre’ᵉc.

[11] So that the pipe sack hangs down over the back of the left hand.

[12] The outstretched left palm is tipped so that the thumb side is somewhat raised and the pipe bowl is wiped caressingly upward across it a few times as if to gather up the adhering tobacco.

’Ā́sxā·ykūnìc pe·hḗ·raha’, ’ar ’u’iftakánkṓ·tti’. Xus kuné·tcháyā·tchītì’ xa’y upásxaẏ, kunxúti xay ’upásxa’ẏ. Patupásxā·ypaha’ᵃk, va:̭ kári pu’amayā́·hāṅà. Kunic ’utá·pti’ pató·sxā·yhā’ᵃk. ’Apmánka:̭m paxé·hva:̭s. Paxé·hvā:̭smū̆·k kunī́·vā·yrāmnìhà’ᵃk ’uhrá:̭m’mak, va:̭ ’u:̭m ’ā́·pun ’uyvé·crihe’ᵉc, ’ā́·pun.

Patu’árunha pamútru:̭p pe·hḗ·ṙaha’, karixas tufúmpū·ssìṗ, to·tcú·pha, to·ppî·p: “Tcú páy Tu·ycip[14] nu’ákki’, pe·hḗ·raha’; tcú páy ká·kkum nu’ákki Tu·ycip; tcú páy ’ám ká·kkum, Tu·ycip. Cʷé, tcú páy Tu·ycip nu’ákki’, maté·k ’ícki:̭t nammáhe’ᵉc. Cʷe, ’Iθívθānnē’ᵉn, matḗ·k pufá:̭t ná’īfkē·cìprè·vìcàṙà,[15] cʷe, ’Iθívθā·nnē’ᵉn. Hā́·ri kʸaru vura va:̭ kunipítti’: “Maté·kxára nímyā·htìhè’ᵉc. Maté·k ’ícki:̭t nammáhe’ᵉc. Maté·k ’asiktáva:̭n nipíkvā·nmārè’ᵉc.”[16]

Pavura fátta:̭k yí:̭v kunifyúkkutiha’ᵃk, hā́·ri va:̭ kunipítti’: “’Iθívθā·nnē’ᵉn, maté·k namahavnikʸáyā·tchē’ᵉc. Pufá:̭t vúra kā́·rīmhà nakuphḗ·cāṙà.”

Hā́·ri karu vura pehẽ·rahá·mku:̭f kunfumpúhpī·θvūtì’, va:̭ vúra kunkupítti pakunvé·náffìptì’.

watch the tobacco lest it get moist, they are afraid it will get moist. If it gets moist, it does not taste good. It gets kind of moldy when it gets moist. The pipe sack has a big mouth. If they poured it from the pipe sack into the pipe, they would spill it on the ground, on the ground.

As he empties the tobacco off his hand, he blows the tobacco dust out of his [left] hand, he talks, he says: “Take this tobacco that I give thee, Mountain; take some of this that I give thee, Mountain; take and eat some of this, Mountain. Cʷe, take this that I give thee, Mountain, may I be lucky. Cʷe, Earth, may nothing get on me, cʷe, Earth.” Or they say: “May I live long. May I have luck. May I be able to buy a woman.”

Or when one is traveling somewhere far, he will say sometimes: “Land, mayst thou be glad to see me. May I have no troubles.”

But sometimes they blow tobacco smoke, praying the same way.

---

[13] As a food sacrifice to the mountains, the earth, etc.

[14] Addressing any near-by sacred mountain; regularly Medicine Mountain, if the smoker is at Katimin.

[15] Mg. may no disease or hatred get on me.

[16] Added by the pray-er partly in fun.

C. Pahū́·t kunkupa'áhkō·hiti po·hrá̭:m'ṁak

(HOW THEY LIGHT THE PIPE)

a. Pahū́·t kunkupa'áhkō·hiti po·hrâ·m 'áhupmū́'ᵘk

(HOW THEY LIGHT THE PIPE WITH A STICK)

Patu'á·hkáha̭:k pamu'úhra'ᵃm, patuhḗ·rāha'ᵃk, hā́·ri 'áhupmū́·k tu'á·hka'. Vā́·nnāmìcìtc hā́·ri pa'áhuṗ, karu hā́·ri 'ahúpʔanammahaťc, 'ā́·pun vura tu'ū́·ssip pa'áhuṗ, fā́·t vúrava kuma'áhuṗ. Hā́·ri karu vura sářip, pamū́·k tu'á·hka', saníp ʔanammahaťc. Vura 'ṷ:m ta̭:y 'ukritúmpī·θvà sarip 'ī·nnā́'ᵃk, pavikʸarḗ'ᵉp.[17]

Karu hā́·ri sáppīkmū́·k tu'á·hrípa'ᵃ, sapikʔíppanitc patu'í·nkʸa'. Pasápikmū́·k tu'á·hka'. 'Ā́hupmū́·k tu'á·hka'. 'Ahup 'ā́·pun tu'ū́·ssiṗ. 'Á·hak túyū·nká'. 'A·k túyū·nkīr ipannī́'ⁱtc,[18] va̭: 'ṷ:m 'u'í·nké'ᵉc 'ipannī́'ⁱtc,[19] 'u'axaytcákkicrihti 'ápapkaṁ.[20] Xas 'íppan patu'í·nkʸa', karixas va·mū́·k tu'á·hka pamu'uhramʔíppaṅitc.

When he lights his pipe, when he smokes, sometimes he lights it with a stick. It is a longish stick sometimes, and sometimes a little stick, some stick that he picks up from the floor, just any stick. Sometimes also it is a hazel stick that he lights it with, a little hazel stick. There are always lots of hazel sticks lying around in the living house, rejects. And sometimes he takes fire out with the poker-stick, with it burning at the end. He lights it with the poker-stick.

He puts fire on it with a stick. He picks up a stick from the floor. He sticks it into the fire. He puts the tip in the fire, so the tip of the stick burns, he is holding the other end. Then when it burns at its tip, then with it he lights the top of his pipe.

b. Pahū́·t kunkupa'áhkō·hiti po·hrâ·m 'imnákkamū́'ᵘk

(HOW THEY LIGHT THE PIPE WITH A COAL)

Hā́·ri kumakkári pu'ahupmū́·k 'á·hkútihaŕa, 'imnákkàmū́·k tu'á·hka pamu'úhra'ᵃm. 'Imnák tó·θá·ntak pamu'úhrā·m'màk.

Other times he does not light it with a stick, he lights his pipe with a coal. He puts a coal on top of his pipe.

---

[17] Name applied to the poorer hazel sticks, after the best have been picked out for basket weaving.

[18] Or 'íppankaṁ.

[19] Or 'ī·fiti va̭: 'ṷ:m tu'ī·n 'ipannī́'ⁱtc.

[20] Or 'u'axaytcákkìcrīht ìcvìt.

a′. Pahű·t tĭ·kmű·k súʔya̭:tc vura kunkupaθánkō·hiti pe·mnak po·hrá̯:m’mak

(HOW THEY PUT THE COAL DIRECTLY INTO THE PIPE WITH THEIR FINGERS)

Há̄·ri tĭ·kmű·k vura tu’ế·θrīpà̭: pe·mnak, ’ayu’ấ·tc sákri̭:v mit pamukunti’^{i}k! Pura fấ·t vura ’áhup vura pu’ihrű·vtīhàṙà. ’Ấ·punitc vura po·’ế·θti pamu’úhra’^{a}m pato·θá·nnámni pe·mnak, tĭ·kmű·k vuṙa, va̭: ’ṷ:m yá·mmàhūkkàtc ’ukupáθā·nnāmnihahe’^{e}c. Sákri̭:v ’upmahónkō·nnàtì’.[21] Tu’ế·ttcip tĭ·kmũk pe·mnak. Xas vura ’ṷ:m tcé·mya̭:tc ’uhrá̯:mak to·θá·nnám’ni.

Xá̯:s vura hitíha̭:n tĭ·kmű·ᴋ patu’ế·θrīpa’^{a}, kuna vur ’úmtcā·ktì pamútti’^{i}k, kari ’atrú·p to·θá·nnám’ni. Vura ’ṷ:m ’u’íttapti po·kupa’aficcế·nnahiti’. Xánnahitc vura to·kritiva·ytívay[22] pamútrū·ppàk̓, pa’a’^{a}h, va̭: ’ṷ:m pu’imtcákkē·càṙà. Karixas súrukam tuyúrik po·hrâ·m, pehế·raha suʔ ’u’í·θra’. Xas va̭: ká̯:n tó·kkĭ·mnāmnìmàθ pe·mnak ’uhrá̯:m’mak. Karixas tupamáhma’.

Sometimes he takes out the coal just with his fingers, they had such tough fingers! He uses no stick. He holds his pipe low when he puts the coal in with his fingers, so he can put it in more easily. He feels kind of smart. He picks the coal up from the fire with his fingers. Then quickly he puts it into the pipe.

Most of the time he takes it out with his fingers, but it burns his fingers, whereupon he puts it in his palm. He knows how to handle it. For a moment he rocks it, the fire, in his palm, so it will not burn him. Then he holds the pipe underneath, the tobacco in it. Then he drops there the coal into the pipe. Then he smacks in.

b′. Pahű·t kunkupatatvárā·hiti súʔya̭:tc vura pe·mnak po·hrá̯:m’mak

(HOW THEY TONG THE COAL DIRECTLY INTO THE PIPE)

Há̄·ri ’uhtatvárā·ràmű·k tó·tấ·tvar pe·mnak, ’uhnamʔíppanitc to·tấ·tvaṙ. ’Ikrívrā·mmàk vasáppik sáppik ’úθvū·ytì’. ’Ấxxa kő·k pamukunsáppik ’ikrívrā·m’màk, yíθθa ’úθvū·ytì pufitcsáppik̓, va̭: karixas vura kuníhrū·vti papú·ffitc takunʔávaha’^{a}k, karu yíθθ ikrivramsáppik̓, va̭: ’ṷ:m vura hitíha̭:n kuníhhrū·vtì’. Kuna pe·kmahátcra̭:m vasáppik ṷ:m yíθ

Sometimes he tongs the coal into his pipe with the tobacco tonging inserter sticks; he tongs it into the top of the pipe. The living house poker stick is called sappik. They have two kinds of poker stick in the living house, one is called deer poker stick, which they use when they eat deer, and the other the living house poker stick which they use

---

[21] Lit., he feels stout.

[22] Or: to·kririhríṙi.

’úθvū·ytì’, ’uhtátvára̭r ’úθvū·ti’. ’Aʔvári pe·θvuy.[23] ’Ayu’ā́·tc va̭ ’ṷm ’avansa’uhtatvára’ᵃr. Xavicʔáhup po·htatvára’ᵃr. Xavic pakunsuváxrā·htì xas va̭ po·htatvára̭r kunikyā́·tti’. Va̭ pakunθíhrū·vtì ’ikmahátcra̭m patakunihḗ·raha’ᵃk, va̭ mū́·k kuntatvárā·tì po·hrá̭mmak pe·mnak, va̭ mū́’ᵘk.

all the time. But the sweathouse poker stick is called differently; it is called tobacco tonging inserter. It has a high name. For it is a man’s tobacco tonging inserter. The tobacco tonging inserter is made of arrowwood. They dry the arrowwood and then they make the tobacco tonging inserter. Those are the ones that they use in the sweathouse when they smoke. With them they tong the coal into top of the pipe, with them.

Vúra ’ṷm púva̭ mū́·k ’a·hrípā·tīhàp pu’á·hsíprivtihap ’íppanmū́·k po·htatvára’ᵃr, ’imnak vúra kitc va̭ mū́·k kuntá·ttaθunati’. Kunxúti xáy ’u’ī̭nkʸa po·htatvára’ᵃr. Hā́·ri ’ṷm vúra nik ’ahupʔànàmmàhàtcmū́·k takunʔa·hrípa’ᵃ, ’uhtatvára̭r ’ṷm vura púva̭ mū́·k ’a·hrípā·tihap. Vúra ’ṷm va̭ mū́· kìtc kunkupítti pe·mna kuntatvárā·tì po·hrá̭m’mak. Kunʔíttapti páva̭ kunʔíhrū·vti po·htatvára’ᵃr. Va̭ ’ṷm xára kunʔíhrū·vtì’ po·htatvára’ᵃr, kunxá·yhiti kunxuti xáy ’u’ī·n. Vura ’ṷm tasírìkūn̈ìc, táxū·skūn̈ìc. ’Ī́ppìkūnicta kó·va tuváxra’. Va̭ vura kuma’uhtatvára’ᵃr, va̭ vura kúkkṷm yá·ntcip’ipmáhḙc ká̭n ’uphíŕiv. Putcé·mya̭tc tannihíttihaŕa, xára vura va̭ kuníhrū·vtì’.

They do not take fire out with it, they do not light the point of the tobacco tonging inserter, they only tong coals around with it. They do not want the tobacco tonging inserter to get burned. Sometimes they take the fire out on a little stick, but never on the tobacco tonging inserter stick. All that they do with the tobacco tonging inserter stick is to put the fire coal on top of the pipe with it. They know how to use the tobacco tonging inserter. They use that poker stick a long time, they are saving, they do not like to see it burn. It is smooth, sleek. It is already like bone it is so dry already. You will see those same tobacco tonging inserter sticks lying there next year. They do not get spoiled quick, they use them long.

Hitíha̭n vura ’áxxak úhrū·vtì po·htatvára’ᵃr, va̭ mū́·k pe·mnak

He always uses two of the tobacco tonging inserter sticks to to·tā́·tsip̓. Hā́·ri vura yíttce:̭tc pamúttī·kmū̆·k to·tā́·tvar̓,[24] ’u:̭m vúra vo·kupé·rṓ·hiti po·htatvára’ªr, ’apaptī·kmū̆·k [25] vúr̓a, ’ayu’ā́·tc ’áppap [26] ’u’axaytcákkicrihti po·hrâ·m. Va:̭ mū́·k to·tā́·tvar pe·mnak ’uhnamʔíppan̓itc paká:̭n pehḗ·rah u’í·θra’. Va:̭ kari tupáktī·fcùr pe·mnak, patu’inkʸáyā̆·tcha:̭k pehḗ·raha’.

---

[23] Old expression. Cp. ’aʔvári tupáttuvic [high priced dentalium string of several denominations] exceeds the tattoo mark on the forearm; the expression is also used as slang and means: It is very valuable.

pick up the coal with. Sometimes he tongs it in with one hand only, he uses the tobacco tonging inserter stick that way, with the hand of one side only, for with his other hand he is holding up the pipe. With them he tongs the coal into the top of the pipe where the tobacco is inside. Then he pushes the coal off, when the tobacco burns good.

c′. Pahū́·t ’ā́·pun pícci:̭p kunkupata·tícrī·hvahiti pe·mnak

(HOW THEY TOSS THE COAL DOWN ON THE FLOOR FIRST)

Hā́·ri ’ā́·pun ’ahinámtīmmìtc to·θθáric pícci:̭p pe·mnak kó·mahitc ’ā́·pun to·θθáric karixas ik po·θa·ntakke:̭c pamu’úhrā:̭m’mak mussúrukam̓.[27] ’Uhtatvara·ramū̆·k vura pato·tā́·trīpa:̭ pe·mnak, hā́·ri vura tī·km’ū̆ᵘk, tu’ḗ·θrīpa’ª. Pura hárixay vura námmā̆·htihar̓a ’ī́nnā́’ªk kuntanukríppanati ’ahupmū̆·k pe·mnak,[28] ’ukā́·rimhiti súʔhinva pamukúnʔa’ªh. ’Ī́·nnā́·k ’u:̭m púva:̭ kupíttihap̓, kuna vura máruk xas ’ikvé·críhra’ªm, pakuhír̓am karu vura ’akunvár̓am, va:̭ ká:̭n xas kuntanukríppanati pa’a’ªh, va:̭ kunkupa’áhkō̆·hìtì pamukunʔúhra:̭m pakunihḗ·rati’. Mussúrukam [29] to·ttā́·ttic pa’ahímnak ’asapatapríhak̓.[30] Xás tī·kmū̆·k xas tu’ḗ·ttcīp̓, ’atrú:̭p tó·θθá·nnámni pa’a’ªh, to·kriri-

Sometimes he puts the coal on the floor by the fire first, puts it for a moment on the floor, before he puts it in the pipe, beside him. He tongs the coal out with the tobacco tonging inserter sticks, or with his hand. I never saw them in the house scrape the coal out with a stick, it is hard to do it for it is deep where their fire is. In the house they do not do that, but out in the mountains at a camping place, at an acorn camping place, or at a hunting camping place they shovel out fire to light their pipes with when they smoke. He lays the fire coal beside him on the rock floor. Then he picks it up with his fingers, he puts it in his palm, he rocks his

---

[24] Like a Chinaman handles two chopsticks in one hand. He handles the two pokers, which are about a foot long and ⅝-inch diameter, and usually of arrowwood, most dextrously.

[25] Mg. with one hand.

[26] Lit. on the other side.

[27] Lit. under him.

[28] Or: pa’a’ªh.

[29] Lit. beneath him.

[30] Of the sweathouse.

hríri pamutti'ⁱk, vaː̭ 'uː̭m pu'imtcá·ktíhaŕa. Xas vaː̭ káː̯n tó·θθá·ntak pehẽ·raha'ávahkaṁ, pa'ahím'nak. Puxáy vura 'áː̯v 'ikʸú·yvútihaŕa. Patu'í·nkʸáha'ᵃk, vaː̭ kári tupáktī·fcùr pe·mnak, 'a·k tupáktī·fkīřì. Xas kuyrákyaː̭n kunic tupipamáhma'. Karixas tupáktī·fcùř, pe·mnak. Tu'inkʸáyā̆·tchà sùʔ pehḗ·raha'.

palm so it will not burn him. Then he puts it on top of the tobacco, the coal. It never falls on his face. When it has burned up, then he pushes the fire coal off, he pushes it off into the fire. Then he smacks in two or three times, then he shoves it off, the coal. The tobacco is already burning inside.

D. Pahū́·t kunkupe·hyasíprīː̭navaθahiti pohrâ·m, papicī́·tc takunihḗ·raha'ᵃk

(HOW THEY HOLD THE PIPE TIPPED UP WHEN THEY START TO SMOKE)

Patu'á·hkáhaː̭k po·hrâ·m, kari 'aʔ to·hyássiprimmaθ po·hrâ·m. Karixas [31] 'aʔ tukússi po·hrâ·m. 'Aʔ 'uhyássíprīmmàθtì po·hrâ·m. 'Aʔ 'u'í·hya 'u'axaytcákkìcrīhtì'. 'Aʔ uhyássìprīvtì pa'uhrâ·m, 'uxxuti xáy 'uyvḗ·c, vo·kupaxaytcákkicrīhàhìtì 'aʔ uhyássìprīvtì pamu'úhra'ᵃm. 'Aʔ 'uhyássìprīvtì pamu'úhra'ᵃm, vaː̭ vur ukupa'axaytcákkìcrīhàhìtì', 'áʔ ùhyássip̓. 'Aʔ vári vur upáttumti', xay 'úyvā̆·yrīccùk pehḗ·rāhà'. 'Aː̭h túyū·nkà', [32] 'uhnamʔíppaṅitc.

When he lights the pipe, then he tips the pipe up. Then he tips the pipe up. He is making the pipe stick upward. He is holding it so it sticks up. The pipe is sticking up, he fears it will spill out. He is holding his pipe sticking up. His pipe is sticking up, he holds it that way, sticking up. And he kind of tips his face upward too, so the tobacco will not spill out. He puts fire on it, on top of the pipe.

E. Pahū́·t 'ā́·punitc vaː̭ kari takunpaxaytcákkicrihti', paxánnahitc tu'ínkʸaha'ᵃk

(HOW THEY HOLD IT LOWER AFTER IT HAS BURNED FOR A WHILE)

Papicī́·tc tuhḗ·raha'ᵃk, puxxʷítc 'àʔ uhyássìprīvtì po·hrâ·m papúva

When he first smokes, he has to hold the pipe tilted up very much,

---

[31] With this latter verb cp, tukusípri'ⁱn, he smokes, an old word equivalent to tuhḗ'ᵉr, he smokes, formed by adding -ri'ⁱn, referring to habitual action (cp. nominal pl. postfix -rin) to tukússip̓, he tips it up. If I ask, e. g., where a person is, one answers: 'ukusiprī́·nnàtì' (='uhḗ·rati'), he is smoking. Panipatanvā́·vaha'ᵃk, hṓ·y pa'ára'ᵃr, po·hḗ·ratihaː̭k panipatanvā́·vūti', xasi kana'ihívrike'ᵉc, kunippé'ᵉḗ: "Máva páy kʸúː̯k ''ukusiprī́·nnātì'' "; when I ask where a person is, and that person that I ask for is smoking, then they answer me, they say: "There he is over there 'tipping his pipe up.' "

[32] Touches fire to it.

’inkʸáyā̆·tchā̆’ᵃk. Púyava:̭ paxánnahitc ta pehḗ·raha tu’í·nkʸáha’ᵃk, kari tusákrī̆·vhà sùʔ[33] tó·m’nap. Karixas kunic tapu puxxʷítc ’aʔ ’ihyássìprī̆mmàθtìhàrà po·hrâ·m, pató·mnap suʔ. Va:̭kari ’ā́·punitc po·hrá:̑m po’axaytcákkìcrī̆htì’, po·hḗ·rā̆tì’, tapu ’aʔ ’ī́·hyā̆rà po·hrâ·m.

before it burns very good. After the tobacco has burned a little while, it gets hard inside [the pipe], it congeals with heat. Then he does not have to tilt the pipe so high, after it [the tobacco] congeals with heat inside. Then it is lower that he holds the pipe, as he smokes, it no longer sticks up high.

Mit nimmá·htíhat kunihḗ·rati papihnī́·ttcit̓cas. ’Iθā́·n mit nimmʸáhat pihnī́·ttcitc naniθyū́·kkī̆rukam ’uhḗ·rati’, ’ah’iθyū́·kkī̆rukam̓, káru na:̭ ’iθyū́·k mit nikrḗ’ᵉt. Papiccī́·tc ’uhḗ’ᵉr, ’aʔ ’uhyássip pamu’úhra’ᵃm, piccī́·tc vura punámmā̆·htī̆hàt suʔ pa’a’ᵃh. Papuxxʷítc ’u’í·nkʸa’, va:̭ karixas nimmʸáhat suʔ ’imtananámnihitc po’í·nkʸúti’, va:̭ kri ’ā́·punitc tupī̆·ppḗ·c pamu’úhra’ᵃm. Mit nimmʸá·htíhat pámita nikrī́·rak ’iθyū́’ᵘk. Taxánnahicitc ’itcyū́·kī̆nùyà:̭tc kú:̑k ’úhyàvū̆ttì po·hrâ·m.

I used to see the old men smoking. Once I saw an old man across from me [in the living house] smoking, on the other side of the fire, and I was on the opposite side of the fire. When he first started to smoke, his pipe was sticking up. At first I could not see the fire inside. When it got to burning good, then I could see inside plain where it was burning, for then he tipped it down. I could see it from where I was sitting across the fire. After a while the pipe was sticking straight over.

Hā́·ri mit taxxáravḗ·nik nímmʸū̆·stī̆hat pa’ára:̭r po·hḗ·ratiha’ᵃk, ’ikmahátcra:̭m karu vura mit nímmʸū̆·stihat pámitva kunihḗ·rana·tihat̓, pámitva kunpī̆·níknī̆·k vànà·tìhà’ᵃk, pa’ḗ·m ’u’í·htíha’ᵃk, hā́·ri mit vura suʔ nimmʸá·htihat̓, po’í·nkʸúti pehḗ·raha’, po·hrá:̑mak suʔ po’í·nkʸúti’.

Sometimes long ago I used to see an Indian smoking, also I used to see in the sweathouse when they were smoking, when they had a kick dance, a doctress dancing, I used to sometimes see it, the tobacco burning inside, burning inside the pipe.

F. Pahū́·t kunkupapamahmáhahiti’

(HOW THEY SMACK IN)

’A:̭h túyú·nka’, xás kári tupamáhma’,[34] va:̭ xas kumá’i’i·tu’in-

He puts the fire on, then he smacks in, his tobacco burns for kʸúkkir patupamáhma'. Va:̭ kar[35] upamáhmā·hti'. Xas tu'í·nkʸa'.

---

[33] Or suʔ tusákrī̆·vhà’.

[34] Ct. ’upâtcupti’, he kisses. The Karuk used to only kiss and cluck on the skin of babies. They did not kiss adults.

G. Pahū́·t kunkupé·cnā·kvahiti'

'Ifyakā́·n vúra tupipám'ma, 'apmá:̭n kári pamu'úhra'ᵃm. Kuyrákya:̭n kunic po·pipámmahti'. Pehē·rahá·mku:̭f 'axyár tó·kyav pamúpmā·n'nàk. Karixas tcaka'ī́·mitc vura to·ppḗ·θrúpa:̭ po·hrá:̭m pamúpmā·n'nàk. Karixas tó·snā·kvà'.[36] Puxxʷítc vura tó·myā·hkìv́,[37] hū́·ntāhìtc kū̀nìc 'ukupáttcū·phāhìtì', va:̭ páy 'ùkùpìttì: "θ···." Xas tcé·mya:̭tc vura tupámtcak̓. Kó·mahitc vura tó·ppū́·xti[38] 'apmá:̭nak[39] suʔ pa'ámku'ᵘf. Kiri suʔ. Kó·mahitc vura tupíckʸāhtì' 'aʔ u'ḗ·θti pamu'úhra'ᵃm,[40] tó·xnī·chà', kunic tcim upúffā·the'ᵉc, 'upámtcāktì'. Vúra pukunic kʸṓ·hītìhàřà. Kunic kitc 'uxxúti': "Kiri súʔ ta:̭y pehē·rahá·mku'ᵘf." Va:̭ vur upé·pmahónkō·nnāhìtì'. Xas to·msússùrīcùk yúffiv pehē·rahá·mkù'ᵘf, káruma vúra 'u:̭m kar upámtcā·ktì'. Pícci:̭p yúffivkʸam tó·msússùrīcùk̓, kari púva tàxràr. Karixas tutáxrař, tupímyā·hrūpà:̭[41]

that reason, because he smacks in. Then he smacks in several times. Then it burns.

(HOW THEY TAKE THE TOBACCO SMOKE INTO THE LUNGS)

He smacks in a few times with the pipe still in his mouth. About three times it is that he smacks in. He fills his mouth with the tobacco smoke. Then he takes the pipe out of his mouth slowly. Then he takes the smoke into his lungs. He sucks in, makes a funny sound, he goes this way: "θ···." Then quickly he shuts his mouth. For a moment he holds the smoke inside his mouth. He wants it to go in. For a moment he remains motionless holding his pipe. He shakes, he feels like he is going to faint, holding his mouth shut. It is as if he could not get enough. It is just as if "I want more in, that tobacco smoke." That is the way he feels. Then tobacco smoke comes out from his nose, but his mouth is closed tight. It comes out of his nose before he opens his mouth. Then he opens his mouth, he breathes out the to-

---

[35] For káři.

[36] The verb refers to the whole action, taking and holding the smoke in the lungs and exhaling, and the two sounds that accompany it.

[37] Or tó·myā·hràř. This is the ordinary verb to inhale.

[38] The same verb is used of holding water in the mouth.

[39] This is the idiom. 'iθvá·yak su', in his chest, may also be used.

[40] Held up with partly flexed arm.

[41] When a doctor is dancing and is tired he "breathes out" a note: 'ae·'i··. This is called tó·myā·hrūpa'ᵃ, she breathes out. He sucks in air to drive the tobacco smoke into his lungs with a θ-resonance, but breathes it out merely with an h-resonance.

pehē̆·rahá·mku'ᵘf. Yúffivkʸam karu vura tó·mkū̆·hī̆ricuk̓. 'Apmá:̯nkam karu vura tupíccùsū̆rìcùk̓, vura puttá:̭yháŕa. 'Uhrá:̯mak karu vura 'úmkū̆·fhī̆rìcùktì', po·'ḗ·θti'. Tu'asímtcak̓, kunic tó·kvī̆·thà'. Tó·xnī̆·chà pamútti'ⁱk, pakúkku:̭m tupihḗ'ᵉr. Xas kúkku:̭m vúra tupícki'ⁱn.[42] Kúkku:̭m vura va:̭ tukupapihḗ·rah 'ipa pícci:̭p 'ukupe·hḗ·rahať. 'Ifyakā́·n 'ik vura hā́·ri hìk piθvā́·n to·pḗ·θrū̆pà:̭ po·hrâ·m. Púyava:̭ kari tu'á·púnma tupáffip pehḗ·rā̆hà', tapúffa:̭t suʔ. Po·hḗ·rā̆tì vura tu'á·púnma suʔ 'ámta:̭p kìtc tu'í·θra'. Itcā́·nnitc vura po·máhyā̆·nnā̆tì po·hrâ·m, va:̭ vura kô·h, itcā́·nnitc vuŕa. Va:̭ vúra yav, yiθθ uhrá:̯m 'àxyàr. Vura ko·mmahítcva po·pipū́·nvū̆tì', po·hḗ·rā̆tì'. Xas kúkku:̭m kari tupíppī̆·ckív̓. Puxxára 'apmá:̯n suʔ ikrḗ·ra pamu'úhra'ᵃm, kuna vura xára u:̭m vur uhḗ·rū́·nti'.

Hā́·ri vura patuhḗ·ràmā̆ràhà'ᵃk, xára vur upúxrā̆·hvū̆tì'.[43] Hā́·ri vura tu'ā́·ssic kar upúxrā̆·hvū̆tì'. 'U:̭m kári kúnic vur 'u'ákkati pamúpmā̆·nàk pehē̆·rahá·mku'ᵘf.

bacco smoke. Smoke comes out of his nose, too. It comes out of his mouth, too, but not much. And smoke is coming off of the pipe, as he holds it. He shuts his eyes, he looks kind of sleepy-like. His hand trembles, as he puts the pipe to his mouth again. Then again he smacks in. He smokes again like he smoked before. A few or maybe four times he takes the pipe from his mouth. Then, behold, he knows he has smoked up the tobacco, there is no more inside [the pipe]. As he smokes he knows when there are only ashes inside. He just fills up the pipe once, that is enough. That is enough, one pipeful. He rests every once in a while when smoking. The he puffs again. He does not have the pipe in his mouth long, but it takes him a long time to smoke.

Then after he gets through smoking he inhales with spitty sound for a long time. Sometimes he lies down, making the spitty inhaling sound yet. It [sounds] like he is still tasting in his mouth the tobacco smoke yet.

---

[42] Or tupamáhma'. Tupícki'ⁱn, like tupamáhma', means he smacks in several times. But tupám'ma, he smacks in once.

[43] The verb is derived from 'uxrâ·h, berry, and means to inhale with half-closed mouth, thereby producing a long and loud interjection of deliciousness, which is used especially when eating berries and after smoking tobacco.

H. Pahū́·t kunkupitti patakunpícnā·kvamaraha'ᵃk

Va:̭ vúra kó·vúra to·pmahónko:̭n 'iθá'ī:̭c vū̆r̓à, pató·snā·kvāhà'ᵃk. Hā́·ri vura pamúyu:̭p 'aʔ to·θyívura'ᵃ. Karu hā́·ri tupikyívivra'ᵃ, vássihkʸam tupikyívivra'ᵃ, tcé·mya:̭tc vura 'ā́·pun to·θθáric pamu'úhra'ᵃm, karixas pato·kyív̓ic. Xas takuntákkav̓, kó·vúra takuníkcā·hvānà'ᵃ. Pu'akára 'ī́·n vúra xùs 'ḗ·θtīhàp̓, xá:̭t 'ihḗ·rāh 'umyū́·m'ni, kuna po·kuhítti kumá'i'i tupúffa:̭th'ᵃk, víri va:̭ 'u:̭m 'íccaha kunʔáskō·ttì'. Vura pehē̃·rahamū̃·k tupúffā·thà'ᵃk, puxxára 'árim θá·nnḗ·r̓a.

Hā́·ri pe·kpíhanha:̭k pehḗ·raha', pa'ávansa patuhḗ·raha:̭k vura pu'á·púnmutihara patupúffā·thà'. Hā́·ri vura 'ā́·pun to·kyívic vura pu'á·púnmutihar̓a. 'Iθʔara 'ī́·n xas takunippḗ'ᵉr: "Yáxa tupúffā·thà'." Tákunma vúra xas pamútti:̭k 'úxnī·chītì'.

Kunipítti ká·kkum papihnī́·ttcītcàs kuníktī·nnāti', patakunpihḗ·ràmàràhà'ᵃk, kó·vúra 'iθá'i:̭c kunipmahónkō·nnā̆tì'. Xara vura 'upmahónkō·nnā̆tì yav, péhḗ·raha po·víctā·ntīhà'ᵃk, xára vura yáv 'upmahónko:̭nnátì'. Hā́·ri 'ā́·pun tó·kyív̓ic, tó·myū̆·m'nì, mit nimmʸá·htíhat va:̭ mit kunkupíttihat̓, papihnī́·ttcīt̓càs. 'Ikpíhan pehḗ·raha', víri va:̭ pakunvíctā·ntì'. 'Ā́·pun takunikyív̓ic. 'U:̭mkun vúra takunpímtav̓. Kuntákkā̆·mti kìtc pappinhī́·ttcīt̓càs. Pakunihḗ·rā̆nā̆·tì' kuntcú·phìnà·tì 'ikmahátcra'ᵃm. 'Axmay ík vúra yíθθa taputcū́·phìtìhàr̓à, hinup

(HOW THEY DO AFTER THEY TAKE THE TOBACCO SMOKE INTO THE LUNGS)

He feels good over all his meat when he takes it into his lungs. Sometimes he rolls up his eyes. And sometimes he falls over, backward he falls over backward. He puts his pipe quickly on the ground, then he falls over. Then they laugh at him, they all laugh at him. Nobody takes heed, when one faints from smoking, but if he faints because he is sick, then they throw water on him. When it is from tobacco that he faints, he does not lie there stiff long.

Sometimes when the tobacco is strong, the man himself when he smokes does not know when he faints away. Sometimes he falls to the ground and does not know it. Somebody else says: "Look, he is fainting." They see his hands shake.

They say that some old men have to walk with a cane, when they have finished smoking, they feel it over their whole meat. He feels good for a long time after he smokes, if he likes to smoke, he feels good for a long while. Sometimes he falls on the ground, he feels faint. I used to see them, the old men. It was strong tobacco, that was what they liked. They fall on the ground. They come to again. They always laugh at the old men. When they smoke they talk in the sweathouse. All at once one man quits talking, it

é·kva tó·m yū̆·m’nì. ’U:̭m vura xas tó·pvṓ·nsìṗ.[43a] Tu’ahára’ᵃm. Va:̭ vúra kunkupíttihanik pi’ḗ’ᵉp. Vúra ’u:̭m puxxʷítc kunvíctantihanik pehḗ·rā̆hà’. Káruma vura va:̭ kunvíctā̆·ntìhànìk pehḗ·raha ’ikpíhaṅ. Káruma vura patakunímyū̆·mnìhà’ᵃk, kunʔahárā̆·mmùtì’. Va:̭ vúra kunkupíttihaṅik, kunimyū̆́·mnīhtìhàṅìk. Hā́·ri yíθθa vura ’ikpíhan pamuhḗ·rā̆hà, vura kó·vúra kunpúffā̆·thītì patakunihḗ·raha’ᵃk, kó·va ’ikpíhaṅ. Viri vo·pitcakuvā́·nnātì’ pamuhḗ·rah é·píhanha’ᵃk.

is that he faints. He gets up himself.[43a] He feels ashamed. That is the way they used to do in the old times. They used to like the tobacco so well. They used to like the tobacco strong. Whenever they faint from tobacco, they always get ashamed. They used to do that way, get stunned. Sometimes one fellow will have so strong tobacco that nobody can stand it without fainting, it is so strong. He feels proud of his strong tobacco.

Ká·kkum pufáthā̆·nsà patakunihḗ·raha’ᵃk, ká·kkum vúra ’u:̭mkun pupufá·thítihaṗ. Ká·kkum kunpufathṓ·tti patakunimyū̆́·mniha’ᵃk, karu ká·kkum vura púva:̭ kupíttihaṗ. Váskak ’u:̭ mit vúra ’imyū̆́·nnīha’ᵃn patuhḗ·rā̆hà’. Kó·vúra ’ī́·n mit kʸunʔá·punmutihat Váskak mit ’imyū̆́·mnīhà’ᵃn. Mit ’upufathṓ·ttíhaṫ, karuma vura vo·víctā̆·ntì’.

Some were fainters when they smoked, others never did faint. Some faint when the tobacco gets strong for them, and others do not. Vaskak was a fainter when he smoked. Everybody knew that Vaskak was a fainter. Vaskak used to faint, but he liked it.

Vura ’u:̭m papiccī́·tc tuhḗ·raha’ᵃk,[44] púva:̭ kár ikyívìcrīhtìhàṙà. Vúra payíθθa ’uhrá:̯m ’axyar tuhḗ·rafíppaha’ᵃk, va:̭ kárixas pató·kyíṿic, kárixas hā́·ri pato·myū̆́·mni to·kyíṿic.

When he first starts to smoke he does not fall. It is when he finishes smoking a pipeful of tobacco that he falls; it is then that as it gets strong for him he falls.

I. Pahū́·t kunkupappḗ·θrupa·hiti po·hrâ·m

(HOW THEY TAKE THE PIPE OUT OF THE MOUTH)

Karixas patupihḗ·rámar, xas va:̭ vura ká:̯n tupáffùt.sùr pa’ámta’ᵃp. Xas tó·ppúruppa’ᵃ. Xas to·knúpnup po·hrâ·m, fā́·t vúra mū̆·k to·knúpnuṗ.

Then when he finishes smoking, then he puffs the ashes out. Then he takes it out of his mouth. Then he raps the pipe [bowl, against anything he raps it.

[43a] Some broke wind when they fainted.

[44] Ct. papiccī́·tc tuhḗ·rā̆·nhà’ᵃk, when he [a boy] first starts in to smoke.

J. Pahū́·t paxé·hva̭·s kunkupapimθanuvnṓ·hiti’,[45] papúva po·hrá̭·m piyú·nváṙap

(HOW THEY TAP THE PIPE SACK BEFORE THEY PUT THE PIPE BACK IN)

Karixas pasaʔ tcupihyáràmnīhè·càhà̭·k [46] pamu’úhra’ᵃm, kari tcaka’ī́·mitc vura tupimθanúvnuv pamu’úhrā̆·mmū́·k paxé·hva̭·s hā̃·ri ’ahúpʔanammahatcmū́’ᵘk, kiri pehḗ·raha ’afivítc kó·vúra ’upiθrī́·c sùʔ. Tupimtcanáknak̇ [47] kiri suʔ upivráràrā̆mnì pehḗ·rā̆hà’, kiri ’afivítc ’upivráràrā̆mni pehḗ·raha’.

Then when he is going to put his pipe back inside [the pipe sack], then he gently taps with his pipe, or sometimes with a little stick, against the pipe sack. He wants the tobacco to all settle down to the bottom inside. He taps it so that the tobacco will fall back down, so that it will fall to the bottom.

K. Pahū́·t kunkupé·pθánnā̆·mnihvàhìtì po·hrá̭·m paxé·hvā̆·ssak suʔ

(HOW THEY PUT THE PIPE BACK INTO THE PIPE SACK)

Pícci̭·p tupimθanúvnuv paxe·hvaspū́·vic. Karixas tupíyū̆·nvàr po·hrâ·m xé·hvā̆·ssàk̇. Va̭· kú·kkam ’usúʔhiti paká̭·n ’u’á·hke’ᵉc. Tcaka’ī́·tc kū̃nìc tupíyū̆·n’vàr. Karixas tó·pkíccaṗ, tupipaθravuruke·pkíccapaha’.[48] Vā́·ram pamuxē̃·hvasvastáṙan, va̭· mū́·k patupipaθravuruke·pkíccapaha’. ’Uhyánnìcū̆kvàtc paká̭·n ’uhramʔápma’ᵃn, paká̭·n ’úpmā̆·nhḗ’ᵉc, xe·hvasʔíppan ’uhyárìcū̆kvà’. Xas va̭· ká̭·n piccī́·tc tó·pkíccap ’aʔippánnī́’ⁱtc. Xas tupipaθravurúkkuṅi. Karixas tusúppifha’, vastaranʔíppaṅitc. Karixas kúkkṷ·m tupíyū̆·nkū̆ṙì, sitcakvutvarassúruk tupíyū̆·nkū̆ṙì, karu hā́·ri ’akavákkírak suʔ tupíyū̆·nnā̆m’nì, pamuxé·hva’ᵃs.

First he taps that pipe sack. Then he puts the pipe back in the pipe sack. The end where he makes the fire goes to the bottom. He puts it in kind of slow. Then he ties it up, he wraps the thong about it. His thong is long that he wraps it with. The mouth end sticks outside a little, the part where he puts his mouth, it sticks outside of the pipe sack. Then he ties it first of all at the top. Then he wraps it spiraling downward. Then he tucks it under, the tip of the tie-thong. Then he puts it back under again, back under his belt, or sticks it back in his quiver, his pipe sack.

---

[45] This is the ordinary verb meaning to drum, as in the Indian card game. The diminutive, kunkupapimθanupnúppahiti’, can also be used, and is often used, of tapping an object when one is emptying out its contents.

[46] Or tcim upihyáràmnīhè.càhà̭·k.

[47] Or tupimθanúv’nuv.

[48] Old expression referring to the spiral wrapping.

L. Pahū́·t ’ukupe·hḗ·rahiti pafatavḗ·nna’ᵃn

Patcim u’á·hke·caha̭k pafatavḗ·nna̭n pamu’úhra’ᵃm, va̭ kari pícci̭p pamusíttcakvūtvar tupícyū·nkiṙ, tupī́·ṙu, vastáranmū́·k tupinhī́·cri’, muppī́·matc ’ā́·pun tó·pθáṙic, yá·stī·kkʸāmkam muppī́·matc tó·pθáṙic.[49] Karixas tupaθakhī́·c ’ā́·puṅ, suʔ tumáhya̭m ’uhrá̮mak pamuhḗ·raha’, tu’á·hka pamu’úhra’ᵃm, karixas tupihḗ’ᵉr.

(SMOKING PROCEDURE OF THE FATAVENNAN)

When the fatavennan is going to light his pipe, he then first takes off his belt, he rolls it up, he ties it with the tie-thongs, he lays it down beside him on the ground, beside him on his right he lays it down. Then he kneels on the ground, he puts his tobacco in the pipe, he lights the pipe, then he smokes.

5. Pahū́·t pa’úhaf sáripmū́· kunkupe·kfutráθθunahiti po·hrá·m’mak

Paxxára takunihḗ·raravaha’ᵃk pó·hrâ·m,’ u’úhafhiti sùʔ. ’Upatcrúkutrúkutti tl’ tl’[50] pa’árā·r tuhḗ·rāhà’ᵃk.[51] ’Amakkḗ’ᵉm. To·ppî·p: “’Î́f ’amakkḗ’ᵉm, tu’úhàfhà’. Tupáttcak po·hrâ·m, púxày ta’amkū́·fhīrìcùktìhàṙà, po·hramʔámku’ᵘf. ’Uppî·p: “’Ế··, tupáttcak̇.”

Kárixas pe·hḗ·rāhà tupī́·vā·yrīcùk̇, tí·kkʸan tupī́·vā·yrām’nì, xá̮t ’ìmfìr. Kári sárip tu’áppiv̇, ’ikmahátcra̭m vura suʔ u’ákkā·rīmvà maʔtī́·mitc[52] pamukunpikrukvára’ᵃr, sáṙip. Yíθθa tu’ū́·sip̓, va̭ mū́·k tupikrúkkò’ᵒr, saripmū́·k tupikrúkko’ᵒr, tcaka’ī́·tc kʸúṅic, pe·kxaramkunicʔúhaf va̭ mū́·k tó·kfū·trāθ̓ùn. Pakú·kam ’uhramápma’ᵃn va̭ kú·kam ’u’arávū·kti patupikrúkko’ᵒr, ’íppankam kú̮k ’u’ikrúkkuvuti’.

(HOW THEY RAM THE NICOTINE OUT OF THE PIPE WITH A HAZEL STICK)

When they use a pipe a long time to smoke with, it gets nicotine inside. It makes a clucking noise tl’ tl’ when a person smokes it. It does not taste good. He says: “How bad it tastes, it is nicotiny.” The pipe is stopped up, the smoke can not come out. He says: “It is stopped up.”

Then he spills the tobacco out, he spills it onto his hand, he does not care if it is hot. Then he hunts a hazel stick, in the sweathouse inside in the matimitc there is a [little] pile of rammers, hazel sticks. He picks up one, he passes it through, he passes a hazel stick through it, slowly. With that stick he rams out the black nicotine. He starts from the mouth end when he runs it through, he runs it through to-

---

[49] He also always lays his spoon down on his right.

[50] Like an ordinary cluck made to a horse.

[51] Or patuhḗ·raha’ᵃk.

[52] They keep a little pile of the hazel sticks in the matimitc by the wall.

Xas va:̭ kuna kú·kam passárip tu'axaytcákkic kitc 'uhramʔíppankaḿ. 'Ar u'iftakankṓ·tti'. 'Imxaθakkḗ'ᵉm. Tcaka'ī́·mitc vura tu'iθyúruricuk passářip 'íppankaḿ. Piccī́·tc patu'iθyúrucuk passářip, kari 'á·k tupá·θkiř. Fā́·t vur ukíkkʸe'ᵉc. Karixas 'apmá:̭nmū̃·k tupáffutsur pa'úhaf̓, suʔ patū́·ppitcas pa'úhaf̓.[53] Xas áhuppak 'aʔ tupiknúpnup̓, tcaka'ī́·mitc vúřa.

ward the top. Then he takes hold of the stick at that end, at the bowl end of the pipe. It is sticky. It smells strong. He pulls the hazel stick out slowly from the bowl end. As soon as he pulls it out, he throws it into the fire. It might get on something. Then he puffs out the nicotine, the little pieces of nicotine that still are in there. Then he taps it out [by hitting the pipe bowl] on a piece of wood, slowly.

Va:̭ vúra kìtc pakunkupe·kyā́·hiti', va:̭ kári tayav. Vúra u:̭m pu'íccàhàmū̃·k piθxá·htíhap̓. Va:̭ vúra kìtc payáv kunkupapikyā́·hīti', pakunikfutráθθunati pa'úhaf passáripmū̃'ᵘk.

That's all they do, then it will be all right. They never wash it with water. That's the only way they clean it, by ramming the nicotine out with the hazel stick.

Paxxára takunihḗ·raravaha:̭k po·hrâ·m, va:̭ kari súʔkam taxíkki pe·kkʸṓ'ᵒr. 'Ikkʸṓ·rakam suʔ 'u'í·nkʸúti pa'úhaf̓, viri va:̭ paxíkki suʔ, 'umtáktā·kpāθtí'. Té·kxáramkunic súʔkam kářu. 'Ī́ppan káru kunic to·mtáktā·kpaθ pe·kkʸṓ'ᵒr, pataxxáraha'ᵃk.

When they use a pipe for smoking a long time, the stone pipe bowl gets rough inside. The nicotine gets burned on inside the stone pipe bowl and so it gets rough inside: it gets pitted. It gets black inside, too. Also the end surface of the stone pipe bowl is somewhat pitted, when it has been (used for) a long time.

6. Pahū́·t kunkupíttihanik súppā·hak, pahū́·t kunkupe·hḗ·rahitihani kʸáru vūřa

(THEIR DAILY LIFE AND HOW THEY SMOKED)

'Axákya:̭n kunpáphī·kkīrìhtì yíθθa súppa'ᵃ, mahʔî·t kar ikxurar. Karu 'axákyā·nìtc vura kunʔíppàmtì'.[54] Mahʔî·t vura kitc kunʔá·mti kar ikxurar, 'axakyā́·nnitc vūra kìtc pakunʔíppamti'.

They sweat themselves twice a day, in the morning and in the evening. And they eat twice a day, too. They eat only in the forenoon and evening; it is only twice that they eat.

---

[53] By puffing into the mouthpiece.

[54] Or kunʔá·mti'.

Yíθθa vura mahʔî·t tó·kfū·ksìp 'ikmahátcra'ᵃm, to·kváttař.[55] Va:̭ 'u:̭m 'ícki:̭t pahitíha:̭n 'úkvā·ttī-ha'ᵃk.[56] 'U:̭m vura tuvó·nsip kar ukvithárahiti vúřa. Vura puxútihařa: "Kiri kunʔá·pún'ma, patanivó·nsip̓."

Karixas takunʔiruhápsip pató·kváttiċ. Yí:̭ vura takunipθittī́·hivrik po·xrárati pato·kváttícrīhà'ᵃk. Tárùpākkam pató·kváttiċ. Xas yíθθa 'ī́·n kunaxáyrī·nkʸuti pa'áhup 'ikmahátcra:̭m suʔ, 'itcámmahitc poyuruvrā́·θvū-tì'. Tcatik vura tapúffa:̭t pa'áhup̓. Karixas takuníphī·kkīřì. Kó·vúra tássuʔ pa'áhup̓, pe·kmahatcramʔáhup̓, 'iphiriha'áhup̓, mí·tta'.[57] Va:̭ vura hitíha:̭n xá:̭t 'áxxak pa'ára:̭r kunikváttiċ, va:̭ vura kó·vúra kuníphī·kkirihti'.

Patakunpáphī·kkìrìmàràhà'ᵃk, kumáxxára xas pakunʔá·mti', 'ī́·nnā́·k xas pakunʔá·mti'. Va:̭ karixas pamahʔitnihátcʔav kunʔá·mti', pa'aʔvánnihitc to·kré·ha:̭k pakkú·srà'. Va:̭ kunímmʸū·sti pakkú·sra'.

One gets up early in the sweathouse, he goes for sweathouse wood. It is lucky to be packing sweathouse wood all the time. He goes out when all are asleep yet. He does not want anybody to know when he goes out.

Then when he comes with the sweathouse wood, all jump up. They hear him far away as he cries coming downslope with the sweathouse wood. He comes with the sweathouse wood to the hatchway. Then one takes the wood from inside, taking it in from on top a stick at a time. Then there is no more wood [outside]. Then they sweat. All the wood is inside, the sweathouse wood, sweating wood, fir limbs. It is the rule that even if two different Indians pack in sweathouse wood [separately], they all have to sweat each time.

When they finish sweating, then quite a while afterwards they eat, in the living house they eat. Then they eat breakfast, when the sun is somewhat high. They watch the sun.

---

[55] This verb, lit. to pack on the shoulder, is the old expression used of a man performing the sacred and luck-bringing chore of getting sweathouse wood. He steals out of the sweathouse at dawn, goes up the mountain side, cuts branches from fir trees enough to make a shoulder load, incidentally trimming the trees through his daily raids into ornamental shapes which are seen from afar, brings the load downslope crying a lamentful hinuwê· which helps to wake the already rousing rancheria, and tosses his branches beside the sweathouse hatchway. Much more complete texts have been obtained on this subject than the present text which purposes only the description of tobacco usage.

[56] Cp. the prsn. 'Ikvâtta'ᵃn, name of a younger brother of Snepax (Mrs. Benny Tom), mg. getter of sweathouse wood.

[57] Or mitahʔáhup̓.

Vura ’ṷ:m tcī́·mitc vura pakunihḗ·rati mahʔî·t vura patakunpáphī·kkìrìhmàràhà’^{a}k. Karu vura patakunpámvaraha’^{a}k, tcī́·mitc vura kítc ’ṷ:mkun pehḗ·rā̆tìhànsàṅ.

In the evening they all come back. Sometimes they come back one by one, and sometimes in bunch. And sometimes somebody comes over to visit them, when they come back. They know what time supper is going to come.

Patakumpámvaraha’^{a}k, va̭: kari vura takunifyukúppī·θvà pa’ávansaṡ. Ká·kkum takunikríhan’va, karu ká·kkum vura fā́·t vura kumá’i’i pakunifyúkkuti’, ká·kkum máṙuk, ká·kkum maruk pakunifyúkkuna·ti’. Pa’asiktávā̭̆:nsa káru ’ṷ:mkun ’áhup takuntúran’va, (’ávansa ’ṷ:m vúra pu’áhup ’ikyā́·ttīhàṅìk), karu hā́·ri fā́·t vúra takunʔū́·pvā̆n’và, karu hā́·ri fā́·t vúra takunikyā́·n’va, takunikyā́·nva fā́·t vúra hā́·ṙi, karu fā́·t hā́·ri takunʔáppiv̇ar.

Pa’ávansa vura ’ṷ:m va̭: hitíha̭:n po·hrá̯:m kunʔḗ·θti’. Vura pu’ipcá·mkírihtihaṗ, po·hrâ·m. Hā́·ri vura va̭: ’ā́·pun to·krī́·c, tuhḗ’^{e}r, po·vúrà·yvū̆tìhà’^{a}k. Karu ká·kkum ’ṷ:mkun púffa̭:t karu vura mukunʔúhra’^{a}m. ’Ikmahátcra̭:m xas kuním^{y}ū̆·mmā̆htì pehḗ’^{e}r.

’Ikxurar xas kó·vúra takunpavyíhuk̇. Hā́·ri ’itcámmahitc vura pakunʔíppakti’, karu hā́·ri ta·yvávan vuṙa. Karu hā́·ri ’akara vura ’ī́·n takinipmahvákkira’^{a}, patakunpávyíhukaha’^{a}k. Vura ku-

They do not smoke much in the morning when they finish sweating. And after the meal, only very few are the ones that smoke.

When they finish eating, then the men travel around. Some go fishing, and some go around for various things, and some upslope, some go upslope. And the women go to get wood (the men never made wood) and sometimes go digging, and sometimes go picking, picking they go sometimes, and sometimes they go hunting something.

The man always packs the pipe. He never leaves it, that pipe. Sometimes he sits down on the ground and smokes, when he is traveling around. But some of them have no pipe. They bum a smoke in the sweathouse.

Then they sweat again. They know when, they watch the sun, when it sets then they sweat. The time they sweat themselves is just at sunset. They watch the sun. That is the time they sweat themselves, at sunset. Then they bathe. Then they stay around outside a while. The hot air is going around inside. They wait for it to get cooled off inside. Then they go into the sweathouse again for a while, when it gets cooled off. They are waiting again as it is nʔá·púnmuti pakkári xas ik pakunʔáve'ᵉc.[58]

Púya va:̭ kari kúkku:̭m takuníphī·kkīřì. Kunʔá·púnmuti pakkářì, kunímmʸū̆·sti pakkú·sra', patuvákkuriha'ᵃk, va:̭ kari pakuníphī·kkīrīhtì'. Va:̭ kari pakuníphī·kkīrīhtì', yá:̭n vur 'uvákkùrīhtì'. Pakkú·sra va:̭ kunímmʸū̆·stì'. Va:̭ kári patakuníphī·kkīrì payá:̭n vur uvákkùrīhtì'. Xas takunpá·tvan'va. Xas kó·mahitc 'ī́·kkʸam takunpikrū́·nti'. 'Imfir kʸar uvā́·rā̆yvùtì sùʔ. Kunikrū́·nti kiri kʸúnic 'umsíppic sùʔ. Karixas kúkku:̭m kó·mahitc 'ikmahátcra:̭m takunpavyíhiv'raθ, pató·msíppiċ. Kúkku:̭m kunikrū́·nti pató·kxáramha', pató·kxánamháyā̆·tchà'.

Va:̭ 'u:̭m kari vura pu'ihḗ·rā̆tìhàp̓, patakunpáphī·kkīrīmā̆ràhà'ᵃk. Ká·kkum vura ník 'u:̭mkun kunihḗ·rati tcī́·mitc. Hā́·ri yíθθa pa'ára:̭r 'u:̭m vura hitíha:̭n 'ikmahátcra:̭m 'uparicrī́·hvū̆tì'. Hā́·ri tuhḗ'ᵉr. Va:̭ kari papuxxʷítc kunihḗ·rā̆tì 'ikxurarapámva'ᵃr.

Karixas kúkku:̭m patakunpávyī·θrùk 'ī́·nnā́ᵃk. Pa'ásiktávā̆:̭nsà vura kunʔá·púnmuti pakkáritah, vura kó·vúra takunpikya·rúffip̓. Va:̭ karixas kunʔá·mti tó·kxánnamhaťc, va:̭ kari pa'avakamícci:̭p kunʔá·mti', 'ikxurar tó·kxánnamhaťc. Vur ó·θvū̆·yti pavyihfurúkra'ᵃm,[59] pato·kxánnamhaťc, patakunʔíppavarukaha'ᵃk. Va:̭ karu vur ó·θvū̆·yti pakari kunpávyī·hrùpùkè'ᵉc, pakúkku:̭m 'ikma-

getting dark, as it is just getting dark.

After they sweat they do not smoke. Some of them may smoke a little. Sometimes one man is in the sweathouse all the time making string. Sometimes he takes a smoke. The time that they smoke most is after supper.

Then they again go back in the living house. The women know when it is time; they have everything fixed up. Then they eat, when it is just getting dark, that is when they eat their big meal, in the evening when it is just getting dark. It is called pavyihfurúkram, the time when it is just getting dark, when they go over to eat. And the time when they will go back out, when they will go back to the sweathouse again, is called ivyihrupúkram. Again in the evening they spend a long time eating, in evening, their supper. When it is night, they are still eating, they are eating yet. It takes them a long time to eat.

They pack their pipe there into the living house, too, when they hátcra:̭m kú:̯ kunpávyī̆·hmè'ᵉc, 'ivyihrupúkra'ᵃm.[60] Kúkku:̭m 'ik xurar xára xas vúra pakunʔá·mti', 'ikxurar, pamukunʔikxurará'av̇. Vura té·kxarámni:̭k vúra kari pakunʔá·mti', karivári vura kunʔá·mti'. Xas xára vura pakunʔavū̆·nti pakunʔá·mti'.

---

[58] Added in humor. They were great bummers of meals.

[59] Mg. the time when they come back in.

Va:̭ tápa:̭n ká:̯n kunʔḗ·θti pamukunʔúhra:̭m pa'ī̆·nnā̆·k takunʔíppav̇ar, va:̭ páva:̭ kunihḗ·re:̭c papiccī̆·tc kunpámvaraha'ᵃk. Va:̭ kari takunpihḗ·rana'ᵃ, patakunpámva'ᵃr. Va:̭ xá:̯s vura hitíha:̭n kari takunihḗ'ᵉr. Kuntcú·phina·ti'.

Patakunpámvaraha'ᵃk, papiccī̆·tc takunpaxúxxā̆·hva', pa'ávvansaṡ. Tarípā̆·nmū̆·k pa'íccaha takuníktā̆·mvā̆ray'va, 'iθé·krívrà:̭m vura, pa'ávansas vúra kìtc, patakunpámva'ᵃr. 'Assippáraxxak kunté·krī̆·pvū̆tì' pa'íccaha', patarípp a:̭n 'axyár takuníkyav̇. Xas va:̭ 'apmá:̯n 'axyár takuníkyav pa'íccaha', xas va:̭ takunpaxúxxā̆·hvà'.[61] Karu hā̆·ri tī̆·kmū̆·k 'apmá:̯n takunpá·kkaravaθvana'ᵃ, hā̆·ri va:̭ kunkupapiθxáhvā̆·nnahitihanik pamukunʔápma'ᵃn. Xas kúkku:̭m vura takunpipaxúxxā̆·hva kúkku:̭m, 'axákya:̭n kunpipaxúxxā̆·hvū̆tì'. Karu tí·kkʸan takunpúxku'ᵘ, 'amtápʔávahkam patakunpákxū̆·y'va, 'ahíṙam. 'Amtá·ppak tu'iríhkʸu:̭ pa'íccaha 'ahíṙam, va:̭ kunkupapákxū̆·yvahitihaṅik.

Hā̆·ri va:̭ máruk takunʔú·ssippriv xunyepʔifuxxā̆'ᵃ karu hā̆·r

go to supper, so they can smoke the first thing after supper. It is then that they smoke, when they get through supper. It is almost invariable that they smoke at that time. They talk.

When they finish eating, the first thing the men do is to wash their mouths out. With a dipper basket they pass around water, through the whole living house, the men only, when they finish eating supper. They take the water out of a big bowl basket, when they fill up the dipper basket. Then they fill their mouths with water, then they wash their mouths out. Sometimes also they stick the finger into the mouth, sometimes they wash their mouths out that way. Then they wash the mouth out a second time; two times they wash it out. And they spit it on their hands [the water from the mouth], it is over the ashes that they wash their hands, at the fireplace. The water spills down on the ashes at the fireplace. That is the way they used to wash their hands off.

Sometimes they pick up Tan Oak rotten wood or sometimes xanθipʔifuxxā́'ᵃ. Va:̭ 'u:̭m tcántcā·fkùnìc[62] paxunye·pʔifuxxā́'ᵃ, kúna 'u:̭m 'iθáripʔifuxxā́· 'u:̭m 'a:̭xkūṅic, karu xá:̯ tó·xxā́'ᵃt va:̭ vura 'u:̭m puyávhaṙa, 'ar 'u'iftakankṓ·tti'. Va:̭ vura kunsánmo·tti paxunye·pʔifuxxā́· 'áttìmnāmū́·k hitíha:̭n paké·vnī·kkìtcàṡ, pavura hā́·ri vurava máruk takunʔífyuk̇, 'í·nnā́· kunsánmō·ti' va:̭ vura 'í·nnā́·k kuntā́·rahiti', kíxxùmnīpà:̭ kuntā́·rahiti', va:̭ pasáppi kʸaru ká:̯n 'u'itcapkṓ·hiti'. Páva:̭ kupíttihansaṅ, ta:̭y kʸaru vura mukunʔávaha', kó·vúra kṓ· kuntā́·rahitti', kó·vúra kṓ· kuma'ū:̭p karu kuntā́·rahiti'. Páva:̭ kunkupa'árā·rahitiha'ᵃk, viri va:̭ takunpi·p 'ararahitiháẏav

---

[60] Mg. the time when they come out of the living house ('i'ⁱv, house).

[61] Squirting the water back and forth through their closed teeth with closed mouth, making a squirting resonance. This action and resonance is included in the connotation of the verb.

Xas patakunpákxū·yvamaraha'ᵃk, 'ahinámtī·m'mìtc, xas kíxxùmnīpà kú:̯k tu'û·m, yíθθa 'u:̭m vúṙa, tu'ū́·ssip pa'ifuxxā́'ᵃ, xas va:̭ tu'ayī́·hvānà'ᵃ, pa'ifuxxā́'ᵃ. Xas yíθθa 'u:̭m vúra tu'áxxaẏ, karixas to·pθivxuyxúyva:̭n[63] 'apmántī·m'mitc, karu tí·kʸaṅ, to·pθívfī·pcùr pa'ásxa'ᵃy, pu'ihḗ·ratihap pa'aθkuritkítcha'ᵃk 'apmántī'ⁱm.

Hã·ri paxxé·ttcítcha'ᵃk vura takunʔixavsúru'ᵘ, karixas 'a:̭k takunʔíxyā·kkīrìhvà' patakunkṓ·ha'ᵃk. Kuna vura pasakrí·vhā́·k pa'ifuxxā́'ᵃ, 'u:̭m vúra va:̭ mū́·kitc takuntaxúyxuẏ.

Hā́·ri vura va:̭ kitc mū́·k ta-

black oak rotten wood. It is white, the tan oak rotten wood, but fir rotten wood is red, even if it is rotten it is not good, it sticks to a person. The old women always pack home some tan oak rotten wood in the openwork pack basket. They pack it into the house, they keep them in the living house, they keep them in the corner of the living house, where the poker stick is stood up too. The ones that do that way [that bring home rotten oak wood] have lots of food, they have all kinds of things, they have all kinds of belongings. If they do that way, then they say they are living well.

Then when they are through washing their hands, by the fireplace, then he goes over to the corner, one of them does, picks up the rotten wood, and hands it to them, the rotten wood. Then one takes it, then he rubs it on himself at his mouth and on his hands, he dries the wet off, they do not smoke when they are greasy about the mouth.

Sometimes if it is soft, they break some off, then they throw it in the fire when they get through. But if it is hard, the rotten wood, they merely rub it on.

Sometimes the women folks

---

[62] Once Camp Creek Johnny's wife and Camp Creek Sam's wife, when camping at Ishipishrihak in the salmon catching season, met a little half-breed girl and called her 'ifuxxā́'ᵃ, thinking of the white looking rotten oak wood, because of her fair appearance. The word was used almost as a nickname.

[63] Or to·ptaxuyxúyva'ᵃn.

kuniptaxuyxú·yva:̭n pa'ifuxxā́· pa'asiktávā̆·nsa', pa'í·nnā́·k vura pafá:̭t kunkupavḗ·nnahitiha'ᵃk, pupakxú·yvútihap̉.

Karu hā́·ri vura pa'avansas tapupakxú·yvap̉, va:̭ vura kitc takuntaxúyxuy mū̆·k pa'ifuxxā́'ᵃ,[64] patakunyá·vha:̭k pe·hḗ'ᵉr.

√a:̭ kárɪxas patakunihḗ·rana'ᵃ, patakunpaxuxahváyā̆·tchà pamukunʔápma'ᵃn. Va:̭ 'u:̭m yav patakunihḗ·raha'ᵃk, pu'ávaha 'ákkatihaŕa, pa'ípa takunpiθxaháyā̆·tchàt pamukunʔápma'ᵃn.[65]

Va:̭ kumá'i'i pa'ára:̭r vuhayḗ·pcā̆hàn̉ìk, papuxxʷítc kunpíθxā̆·htihanik pamukunʔápma'ᵃn. Karu pehḗ·rahé·kpíhan kunihḗ·ratihan̉ik, va:̭ karu kumá'i'i pavuhayḗ·pcā̆hàn̉ìk. 'Axxa kumá'i'i pavuhayḗ·pcā̆hàn̉ìk, púxay vúhak 'imfíràhītìhàphan̉ik. Hā́·ri vuh takunθáŕak, va:̭ xas vura kari vuha kunimfíràhītìhàn̉ìk.

Karixas 'ikmahátcra:̭m takunpíkvī·tpàn'và, pa'ávansas, pa'avansáxī·ttītcàs karu vuŕa. Pícci:̭p vura 'í·nnā́·k karu kunihḗ·rati[66] 'iθā́'ᵃn, patakunpámvaraha'ᵃk, xas kúkku:̭m 'ikmahátcra:̭m takunihḗ·rana'ᵃ, papiccī́·tc takunivyíhivraθ̉. Hā́·ri karu vura kuyrá:̭k po·hrá:̭m papurā́·n kunʔíθθī·hvū̆tì pe·kmahátcra:̭m patta·yvávanha'ᵃk. Hā́·ri vura táya:̭n kunpehḗ·rati. Xas kuníkvī·thìnà·tì'. Vura 'u:̭m xára

just wipe themselves off with the rotten wood when they are doing something in the house, without washing their hands.

And sometimes the men folks do not wash their hands, they just wipe them off with the rotten wood, when they are anxious to take a smoke.

Then they smoke, after they have washed their mouths. That way it is good when they smoke, it does not taste of food, when they wash their mouths all out.

That is why the people had good teeth, because they rinsed their mouths out strongly. And they smoked the strong tobacco, that also was why they had good teeth. There were two reasons why they had good teeth, did not have toothaches. Sometimes they would crack a tooth, and then they would have toothache.

Then they go over to sleep in the sweathouse, the men, and the boys, too. They smoke once in the living house, when they finish supper, and again in the sweathouse they all smoke together, when they first go in. Sometimes three pipes are being passed around in the sweathouse when there are many present. Sometimes they smoke many times. Then they go to sleep. They talk a long time in the

---

[64] Or pa'ifuxxā́·hmū̆'ᵘk instead of mū̆·k pa'ifuxxā́'ᵃ.

[65] Cp. pu'ihḗ·ratihap pa'aθkuritkítcha:̭k 'apmánti'ⁱm, they do not smoke when they are greasy about the mouth, p. 204.

[66] Better than kunihḗ·rana·ti here for there are not as many as there are smoking in the sweathouse.

kuntcú·phina·ti ’ikmahátcra’ᵃm, karu hā́·ri kunpakúrī·hvànàtì’. Kunikyā́·vana·ti pákkuri ká·kkum ’ù꞉̭mkùn.[67] ’Ikxaram pakunikyā́·tti pamukunpákkuṙi, karu hā́·ri márukniṅay.

A. Pahū́·t mi takunpihḗ’ᵉr, karu hā́·ri mi takunpá·tvaṙ, patapu’ikví·thápha’ᵃk

Kunipítti ’ar o·kví·thiti patuhḗ·rāhà’ᵃk. Va꞉̭ vura mit hitíha꞉̭n takunihḗ·rana’ᵃ, patcimi kuníkvī·thìnā·vìcahà’ᵃk,[68] pe·kmahátcra’ᵃm. Karixas tukupapíkvī·tpa pa’ára’ᵃr, pa’ípa tupihḗ·ṙat.

Hā́·ri yíθθa puyav kupé·kvī·tàhìtìhàṙà. Tcatik vura tó·pvō·nsip̓, tupu’ikví꞉̭tháṙa, hā́·ri pihnī́·ttcit̓c, va꞉̭ kari tó·ptá·màx pa’a’ᵃh, ’uhtatvárārāmū́’ᵘk. Va꞉̭ kari ’ahiramtì꞉̭m tupíkrī́·c, ’imnak to·ttā́·tvaṙ. Karixas tupihḗ’ᵉr. Karixas patupihḗ·rāṁàr, yṓ·ram kú꞉̭k tu’í·pma’. Karixas tó·ppā·ssìc̓.

Pasakriv?árā·rhà’ᵃk, patapu’ikvī·thā́’ᵃk, va꞉̭ ’u꞉̭m sáruk tó·ppā·tvàr ’ickḗ·ccak̓. Tu’árihkʸaṙ. Xas tu’íppak̓, tó·pvṓ·rū̃vràθ tcaka’ī́·mìtc kū̃ṅìc, vurá·kkírak tó·pvṓ·ni tcaka’ī́·tc kū̃ṅìc.[69] Kari xas ’ahiramtì꞉̭m kú꞉̭k tu’û·m. Karixas va꞉̭ ká꞉̭n tó·ptā·màx pa’a’ᵃh. Karixas tuhḗ’ᵉr. Xas kúkku꞉̭m tupíθxup pa’ahíṙam, patupihḗ·rā-

sweathouse, and sometimes they sing. Some of them compose songs. It is in the night that they make their songs, and sometimes up on the mountains.

(HOW THEY WENT BACK TO SMOKE OR WENT TO BATHE, WHEN THEY COULD NOT GO TO SLEEP)

They say that a person gets sleepy when he smokes. They always smoke before they go to bed, in the sweathouse. Then he goes to sleep good, after he has smoked.

Sometimes one of them does not sleep well. Then he gets up again, he can not go to sleep, sometimes an old man, so he then stirs up the [banked] fire, with the tobacco-lighting poker. Then he sits down by the fireplace, he puts a fire coal on his pipe. Then he smokes. Then when he finishes smoking, he goes back to the yoram. Then lies back down again.

When it is a husky person, when he can not go to sleep, he goes to bathe downslope in the river. He jumps in. Then he comes back, he comes back inside with slow motion, down the ladder he comes with slow motion. Whereupon he goes to the fireplace. Then he stirs up the fire there. Then he takes a smoke. Then he m̉ar, kari tupíθxup pa'ahíṙam. Xas kari yṓ·ram kú̯k tu'í·pma', tupíkvī·tpa'.

---

[67] Most of the songs composed are pī·nikníkkʸaṙ, kick-dance songs, but occasionally other songs are composed mainly by working together parts of various songs.

[68] Many Indians still have this custom, using White man tobacco.

[69] One sees his wet body coming down the roof hatchway with the greatest deliberation.

banks the fireplace again, when he finishes smoking, it is then he banks up the fireplace again. Then he goes back over to the yoram, he goes back to sleep.

Kunipítti va̭ kari pa'apurúva̭n kunmá·htihan̉ik pe·kxaram pakunifyúkkutihan̉ik, pakunpatvánkō·tìhàn̉ìk.[70]

They say that they used to see devils,[71] when they used to travel around in the night, when they used to go to bathe.

B. Pahū́·t kunkupe·hḗ·rahitihanik pe·mpâ·k, pa'ávansāssi̭n takunpíkmā·ntunvaha'^{a}k

(HOW THEY USED TO SMOKE ON THE TRAIL WHEN TWO MEN MET EACH OTHER)

Va̭ xas 'ávansa pe·mpá̯k 'u'áhō·tihà'^{a}k, pehē·rahé·kpíhan 'ussā́·nvūtìhà'^{a}k, va̭ xas 'ávans upxus punicvā́·nnātì', 'aʔvár upmahónkō·nnàtì'.[72] Te·kʔíttam 'ā́·pun kunʔinní·crihe'^{e}n, takuníppū·n'và. 'Ṷm vura pa'ávansa 'ukmárihivrikaha'^{a}k, vur 'uhḗ·rḙc xas ik 'u'áhō·v̇ìc. Vur uxxúti: "Nuhḗ·rḙc xas ik nu'áhō·v̇ìc." Va̭ xas uxxúti: "Na̭ 'ávansa' " páv o·kupíttiha'^{a}k.

When a man is traveling on the trails, and has strong tobacco with him, he thinks so much he is a man, he feels high up. Then they always sit down on the ground, they rest. Whenever he meets a man, he has to smoke before he travels. He thinks: "I am going to treat him before we travel." He thinks: "I am a man" when he does that.

Pappiccī́·tc purá̯n takunikmárihivrikaha̭k 'avansássi''n, te·kʔíttam yíθθa pa'ávansa 'upáhḙn: "Tcimi 'ā́·pun." [73] Te·kʔíttam kunʔinnī́·crihe'^{e}n, takuníppū·n'và. Karixas yíθθa pamu'úhra̭m tu'ē̆·θrīcùk̉. "Tcím àkkìtc [74] nuhḗ'^{e}n," to·ppî·p. Xas payiθθa 'ī́·n takunʔíhivrik to·ppî·p: "Tcím àkkìtc." Xas pamu'úhra̭m tu'á·hka'. Karixas tuhḗ'^{e}r, 'ṷm pícci̭p vura tuhḗ'^{e}r. Kó·vúra va̭ kunkupítti' pícci̭p kunihḗ·-

When two men first meet on the trail, then one of the men always says: "Let's sit down." Then they always sit down, they rest. Then one of them takes out his pipe. "Friend, let's smoke," he says. Then the other answers him and says: "Friend, let's smoke." Then he lights his pipe. Then he smokes, he himself smokes first. All [the men] do that way, smoke first before they pass it. Then he passes it to rati', karixas takuníθθi'. Karixas tu'íθθi pa'ip ukmárìhīvrìkʸať. Karixas tuhḗ·r 'úpa'ᵃn, takunʔíθθi'. Va:̭ vura kuma'úhra:̭m patuhḗ·r 'úpa'ᵃn. Xas takunkṓ·ha pakunihḗ·rati'.[75]

---

[70] Or pakunpá·tvutihan̉ik, when they used to bathe.

[71] I. e., witch-doctors.

[72] He feels like a thousand dollars, Fritz Hanson volunteered in dictating this text.

[73] Or: tcimi matē̆·'ā́·pun, let's sit down for a while.

[74] In slow tempo: tcímmi 'àkkìtc.

that one he has met. Then he smokes in turn, he is being treated. He smokes in turn the same pipe. Then they finish smoking.

Karixas yíθθa 'úpa:̭n pamu'úhra:̭m tu'ḗ·θricuk̓. Karixas 'úpa:̭n tu'íθθi', pa'ípa 'ī́·n kunʔíθθihať. 'Upa:̭n to·pe'ᵉr: "Tcim ihḗ·ri nápa:̭n pananihḗ·raha'." To·ppî·p: "Tcim àkkìtc 'ípa:̭n nu'íθθi'." Xas 'u:̭m pícci:̭p tuhḗ'ᵉr. 'U:̭m karu vura va:̭ to·kú·pha', pícci:̭p tuhḗ'ᵉr. Karixas 'úpa:̭n tu'íθθi' 'ípa 'ī́·n kunʔíθθihat pícci'ⁱp. Xas to·ppî·p: "Yǽ·hæh, 'íffakitc 'ákkat pamihḗ·raha'." Xas payíθθ uppî·p: "Yǽ·kítc[76] pū́·hara̓." To·pvássura̓r. Tó·ksàhàtc pato·kpî·p: "Yǽ·kítc pū́·hara̓." Xas takunpihḗ·ramar. Payíθθa pamu'úhra:̭m to·pθári̓. Viri 'ū́·mtahik suʔ upíyū̆·nvāre'ᵉc, pó·xnī·chìtì pamútti'ⁱk. Kó:̭v ikpíhan pamuhḗ·raha'. Kar upakátkā·tì pamúpmā·n'nàk.

Then the other one in turn takes out his pipe. He treats him back, the one who has treated him. He says to him in turn: "You would better smoke my tobacco." He says: "Friend, I am going to treat you back." Then he smokes it himself first. He does the same way, smokes first. Then he gives it in turn to the one that has treated him first. Then he says: "Well, friend, your tobacco is strong." Then the other one says: "Well, friend, no." He denies it. He kind of smiles as he says: "Well, friend, no." Then they are through smoking. He gives back the other fellow's pipe. He can hardly put it back in the sack, his hand trembles. His tobacco is so strong. He is tasting it yet in his mouth.

Xára kunihé·rū́·ntì'. Xára xas kunpihḗ·ramarati'. Karixas takunpî·p: "Tcǽm̓, tcím àkkìtc nu'áhu'ᵘ. Tcím àkkìtc 'i:̭m kʸár u'áhu'ᵘ, káru na:̭ tcími kʸanʔáhu'ᵘ. Tcím àkkìtc kuyā́·pkùhì'."

It takes them a long while to smoke. It takes them a long time to finish. Then they say: "All right, let's travel. You would better travel, and I am going to travel, too. Then, friend, good-bye."

a. Pahū́·t mit 'ukupe·hḗ·rahitihat 'impâ·k mitva[77] nanixúkkam̓

(HOW MY DECEASED UNCLE USED TO SMOKE ON THE TRAIL)

Kuyrákya:̭n mit karuk nupiyā́·ramat 'Ā́yī·θrìm̓ 'Ā́psu:̭n xák-

Three times I made a trip upriver with my uncle Snake ka’ᵃn. Nanixúkka mit, ni’áttìvūtì pananu’ámkī·n’và. Yî·v, yí:̯v karuk panu’áhō·tì’, yí:̯v panu’úmmō·tì yiθθa súppa’ᵃ. Yí:̯v pava:̭ ká:̯n vá’u:̭m yiθθa súppa’ᵃ, Panámni:̭k va’árámsì·p, pa’ar u’áttìvūtìhà’ᵃk. ’Umukʷítcmahitc panu’áhō·tì’ po·pitti’: “Tcimi núpū·n’vì. Tcim nihḗ·re’ᵉc.” Púya va:̭ kari tuhḗ’ᵉr. Tce·myátcva po·hḗ·rātì’, ’apxanti·tcθimyúricrihar vura pó·hrū·vtì’. ’Ahupʔássipak mit po·máhyā·nnàhìtìhàt pamukunʔahikyā́·r Pa’apxantínnihiťc, va:̭ kó:̯k po·’ḗ·θthàt ’ahupʔássipak̓. Na:̭ va:̭ kari tanni’av pananu’ámkī·n’và pakari po·hḗ·rātìhà’ᵃk. Xara vura puhḗ·rū́·nti’, hitíha:̭n vura pato·krī́·crīhá’ᵃk patuhḗ·raha’ᵃk. ’U:̭m vura putcū́·phitihara patuhḗ·rāhà’ᵃk, xára xas vura po·pú·hyánati’. Suʔ kunic puffá·th ó·kri’ⁱ, ’ikpíhan pehḗ·rāhà’. Karixas to·pî·p: “Tcṓ·ṙa, tcimi nu’íppahu’ᵘ.”

---

[75] Or xas takunpihḗ·ramar̓ instead of these three words.

[76] Used as if it were for *yǽ·hæ 'àkkìtc, well, friend.

[77] Or pámitva'.

Va:̭ mit né·pē·ntīhàť: “Xáy fa:̭t ’íccah e’í·cti’ pe·mpâ·k pe·’áhō·tiha’ᵃk. Puhári [78] vur icpuk máhē·cā̇ṙà,[79] pa’íccaha ta:̭y ’i’í·ctíha’ᵃk.” Xá:̯s ik vura va:̭ puna’íccē·càrà pa’íccaha’ pani’áhō·tìhà’ᵃk tcatik vúra va:̭ yí:̯v tani’û·m. Pámitva nifú’ī·ctìhàt Ā́psu:̭n pamútcū·phà’.[80] Patani’ū́·mmāha’ᵃk, xas xúras [81] tánì’ìc. Va:̭ ’u:̭m pu’ára ku’íttihaṙa. Xá:̯t

to Ayithrim. I was packing our lunch in a pack basket. Far, far upriver we walked, a long trip for one day. It is a long way to go there in one day from Orleans when anybody has a load. Every little way as we were walking along he would say: “Let us take a rest. I am going to smoke.” Then he smoked. Every once in a while he smoked, using white man matches. He had white man matches in a little wooden keg, he was packing that kind in a little wooden keg. And I would lunch while he was smoking. It took him a long time to smoke every time that he sat down and smoked. He did not talk when he smoked, only after a long time did he talk. He sat there kind of fainting inside. Then he would say: “Let us go, let us travel.”

He used to tell me: “Never drink water when traveling along the road. You never will earn any money, if you drink much water.” So I scarcely used to drink any water along all that road. I kind of believed what Snake said. When I got there, then I drank acorn water. Nobody gets sick from that; I do not care if he has traveled a yí:̯v 'ú'û·m, vura pukkúhḗ·caŕa, xá:̯t paxxúras 'u'íccaha'ᵃk. Xá:̯t 'ip yí:̯v tu'ū́·m'mat, viri xá:̯t 'ip 'íccah ó·xrā̆·tì', va:̭ vura pukkuhḗ·caŕa, paxxurásʔa:̭s[81] 'u'íccaha'ᵃk.

---

[78] Or: puharíxay̓.

[79] Lit. see.

[80] His word.

[81] Xúṙas, water with a very little acorn soup stirred up in it, from xû·n, acorn soup, -’as, water. Also called xurásʔa’ᵃs, acorn-soup-water water, adding the ordinary postpound form -’a’ᵃs, water, to xuṙas, which already contains the shorter postpound form, -’as.

b. Pahū́·t mitva kunkupíttihat pa'asiktávansi:̭n takunpíkmā̆·ntunvaha:̭k 'impâ·k

Káru 'u:̭m pa'asiktáva:̭n 'asiktáva:̭n to·kmárihī̆vrikaha'ᵃk, vur u'á·ttícrìhìtì 'ā́·pun, mé·kva tupíhtā̆·nvà pamu'ámkī̆·n'và. Púya va:̭ 'u:̭m karu vo·kupíttihanik pa'asiktáva'ᵃn. Va:̭ kunkupíttihanik pa'ára'ᵃr. Pa'ḗ·mcaha:̭k 'u:̭mkun kìtc, xas va:̭ takunihḗ'ᵉr, va:̭ vúra kìtc pa'áxxak 'ḗ·mcaha'ᵃk, va:̭ xas vúra xákka:̭n takunihḗ·r pa'asiktávā̆·nsà'.

Kiri ve·mmáhanik paká:̯n patapurá:̯n kunikmárihī̆vrikaha'ᵃk pa'asiktávā̆·nsà', karu hā́·ri va:̭ ká:̯n patapurá:̯n kunippáhàrì·θθùń, Kahʔí·vrḗ·r 'Ipú·nváŕam.[82] Kir immáhanik[83] pa'áttimnam pa'ā́·pun 'uvúmnī̆·nnà'ᵃ. Va:̭ ká:̯n pakuníppū̆·nvana·tihańik, Kahʔí·vrḗ·r 'Ipú·nváŕam. Vura 'u:̭m ta:̭y va:̭ ká:̯n purá:̯n kunikmarihívrī̆·kvū̆tìhàńìk pa'asiktávā̆·nsà'. Va:̭ ká:̯n 'ā́·pun pakunʔárā̆·ràhìtìhàńìk, kuníppū̆·nvànà·tìhàńìk, purá:̯n pakunʔákkihtihanik pa'ávaha'.

'Iθā́· nva:̭ pi'ḗ·p Kahʔī́·vrḗ·r 'Ipú·nváŕam va:̭ ká:̯n nanittà:̭t 'asiktáva:̭n 'uppáharī̆·θθùnàńìk. Vúppam 'uyárarahitihańik pa'asiktáva'ᵃn. Káruma va:̭ pa-

long way, he does not get sick, if he drinks acorn water. I do not care if he has gone a long way and is thirsty for water, he never gets sick if he drinks acorn water.

(HOW THEY DID WHEN TWO WOMEN MET EACH OTHER ON THE TRAIL)

But when a woman met a woman, she set her load down on the ground, she gets out her lunch. That is the way the women used to do. That is the way the people used to do. Only when they are doctresses, then they smoke, only when the two of them are doctresses, then do the women smoke together.

I wish you could have seen how the women used to meet one another there, or catch up with one another there, at Woodson's Flat Resting Place. I wish you could have seen the pack baskets sitting around on the ground. There is where they used to rest, at Woodson's Flat Resting Place. There many women met together. They used to sit around there on the ground, resting, giving one another lunch.

Once long ago there at Woodson's Flat Resting Place my mother met a woman. The woman was married at Redcap rancheria. And it was that my mother's

---

[82] The Douglas Fir tree where they used to rest is still standing and the near-by spring is still unmolested.

[83] Or kiri 'immáhańik.

naníttaː̭t 'uː̭m mu'ávanhanik pakóː̯va kunváθθī·nnà·tihanik pa'asiktávaː̭n mutipáhī·vcàhaṅik, vaː̭ mupícciː̭pvannahiťc. Vura hú·ntáhitc kunkúphā·n'nìk, xas vaː̭ káː̯n kunʔávanik xákka'ᵃn. Xas puráː̯n vura kunʔákkihaṅik, 'amvḗ·cvitviť, puráː̯n kunʔákkihaṅik. Puyé·f 'uː̭m Kunyé·pcahaṅik, 'uː̭mkun vúra vaː̭ puxxútihap kiri pakkā́·ṙim. Xas pakunpámva'ᵃr, kari kunʔíppahu'ᵘ, xákkaː̭n vura kunʔíppahu'ᵘ, káru [84] kunpínno'ᵒv, xákka'ᵃn, Pakunpámva'ᵃr.

husband had been fighting with that woman's brothers a little before. Then it was that they did a strange thing, they ate together! They gave each other lunch, pieces of salmon; they gave each other lunch. How good they were, they did not want to have trouble. And when they finished eating, they went along together, upriver they went together, when they finished eating.

c. Pahū́·t mit pa'uː̭s kunkupe·kyā́·hitihať, pámitv o·kupíttihat pa'ávansa tupihḗ·r 'ipaha'áffiv̇

(HOW THEY GATHERED SUGAR-PINE NUTS, HOW THE MAN USED TO SMOKE UNDER A TREE)

"Tcṓ·ra 'ùː̭s [85] nu'áxxan'vi." "Tcǽm. Hṓ·y pavurā́·n'nar." Xas pa'ávansa vaː̭ kítc tó·kvā̆·t'sip pavurā́·n'nar, karu pataxvukríppaṅan, káru 'uː̭m pa'asiktávaː̭n 'áttimnam kitc tu'áttiv̇, kar imváṙam, káru 'usikxúhaṙ, pamukunʔámkī·nv 'u'áttivuti'.

"Let's go bite some sugar pine nuts." "All right. Where's the hook?" All that the man packed on his shoulder was the hook, and the small hook also, and the woman just packs a pack basket, an openwork plate basket, a mashing club; she packs their outfit.

Xas pa'ávansa to·pî·p: "Vaː̭ xasik vúra nivṓ·rūrā̆ː̭vìc súva 'í·kkʸaṙ." Paká·kkum 'itahánámmahitc kúnpíktcússāhīnā̆·tì'. 'Axmáyik 'uppé'ᵉc: "Máv̇a. Tcimi 'ā́·pun tcímì nùkyàv pé·kvé·críhra'ᵃm." Takunpíkkʸa'ᵃr vaː̭ káː̯n xás kunikvḗ·crīhtì pa'iccahátti'ⁱm.

Then the man says: "I'll climb that tree that is loaded." Some [limbs] have ten [cones] in a bunch. Then, behold, once he will say: "Look. Let's sit down on the ground, let's make a camping ground." They finished the camp ground there by the river.

Kárixas to·ppî·p: "Tcími kʸanvṓ·rūra'ᵃ." Xas pamutaxvúkkar 'atráː̯x tó·mθátárā̆·nkà patatrī́·hváràmū̃'ᵘk. Kárixas tó·ksáppic pámuvurā́·n'nar. Kárixás to·pî·p:

Then he says: "Now let me climb up." Then [the man] lashes the small hook to his forearm with twine. Then he leaned the climbing hook [against

---

[84] For káṙuk.

[85] Jepson: Nuts of the Sugar Pine, *Pinus lambertiana* Dougl.

"Tcṓ·ra tcìm’mì. Tcimi k^{y}anvṓ·rūrà’^{a}. Kuhyḗ·vic ’ík vúr̓a kuhyū́·nnīctē·cìk’ Asaxvuhpíhní’^{i}tc." "Maník." Mé·kva tuvṓ·rūrà’^{a}. Mé·kva takuníhyiv̓: "’Asaxvuhpihnī́·tc ’ikxí·t·cun̓." Takunxus tó·kxī·t·cùr̓. Yátik ’uríkkikha pa’ā́·pun tó·kyív̓ic. Mé·kva takunʔíffikvana̭ papiricri’^{i}k, káru po·navúnnī·hvà’, káru po·xuvúra’^{a}n. Va̭ kṓ·kkánìnày takunʔíffikvana’^{a}. Vura pu’áffictihara pá’ṷ̀s pa’ávansa’. Ká͜n tupikrī́·c pa’úsipʔáffiv̓. Tupihḗ·r pamu’uhramxár̓a.

the tree]. Then he says: "All right, let's go. I'm going to climb up. Ye [children and women] must holler, be sure and holler. Ye must holler to Old Man Turtle to bite off the sugar-pine nuts."[86] "All right," [the women and children say]. He always climbs up. They always holler: "Old Man Turtle, bite it off!" They think he bites it off. It makes a big noise when it hits the ground. They always pick them up in the brush, even though on the side hills, though in gulches. They are picking them up all over there. The man never touches the cones. He is just sitting down under the sugar-pine tree. He is smoking his big pipe.

Pa’asiktáva̭n ’ṷm kḗ·tc pamu’áttim’nam, kuna payé·nipaxvúhitcas ’ṷ̀mkùn tū́·ppitcasitc pamukunʔáttim’nam. Pa’avansáxī·ttītcàs ’ṷ̀mkùn ’áttimnam pu’áttivutihap̓, θuxrivtunvḗ·ttcàs kítc kunθáθvátti’,’ axyárâva pá’u’^{u}s, θúxrivkḗ·mmītcàs kítc kunxuti xay ’uxváha’.

The woman carries her big pack basket, and the little girls have little pack baskets. The boys pack no pack baskets, they just pack little network sacks[87] all full of sugar-pine nuts, old bags, they thought they might get pitchy.

Patakuniffíkfip xas túr kúnic takuníkyav pá’u’^{u}s, xas takuntúnsi̭p xas takunturícrī·hva ká͜n pe·kvé·crí·hra’^{a}m.

When they finish picking them up, then they stack them [in the pack basket] like a heaped load, then they stand up with load on back, then they spill it out at their camping ground.

Xas takuntámxu’. Táya̭n vúra ’ikxáram xas takuntámxu’. Xas takunʔíffiθvana’^{a} ’Iθé·kxaram vura kunʔíffiθvana·ti’. Pá’à̭h takunikyā́·ppaθ̓. Vúra pu’ick^{y}áxī-

Then they singe the pitch off. Often they roast them at night. And they shell them. They shell them all night. They make the fires all round about [the camp-

---

[86] In a story Old Man Turtle bit sugar-pine cone twigs to cut them, and this old expression is used of cutting off the cones.

[87] Of special small size, smaller than those carried by men.

crīhtìhàṗ. Vura patakunpíkya'ᵃr, kárìxàs kunic kʸáxīcrīhtì'. Kunxuti': "Xay 'úmsiṗ. Xay 'usákrī·vhà pó·msíppaha'ᵃk." Vúra kunʔá·pū́nmū́tì pakó:̯ kunikyā́·vic yíθθ ikxáṙam. Pattá:̭yha:̭k va:̭ vura ká:̯n ká·kkum 'ā́·pun sùʔ takunʔíccun'va va:̭ 'u:̭m pú'iváxráhē·cā́ṙà, 'imʸá·nkaṁ. Xás takuntámxu'. Hā́·ri vura suʔ takunʔí·t·cur 'itrṓ·pasúppa', xas takuntámxu'. Va:̭ 'u:̭m pu'iváxrā·htìhàṙà.

ing ground]. They never rest [when they are working]. When they get through, then they rest. They think: "The cone might get cold. It might get hard when it cools off." They know how many they can handle in one night. If there are lots, they bury them under the ground, so they won't get dry. Then on the next day they singe the pitch off of them. Sometimes they leave it in the ground five days, and then roast it. They do not get dry.

Xas 'imʸá:̯nkam patusúppā·ha takunpávyī·hcip pamukunikrívra'ᵃm, takunpatícci:̭p pá'u'ᵘs. Karixas patakunpávyī·hma pamukunikrívra'ᵃm, xas takunθív'rav, 'asippáraxak takunθív'rav. Takunʔī́·ccar 'ayíppa:̭n karu sahʔusī́·xáhar patakunθív'rav.' Iná:̯m va'árā·ras 'u:̭mkun kunī́·ccā·nti pahî·p, Va:̭ 'u:̭m 'ikpíhàn pamukúnʔu'ᵘs. Va:̭ 'u:̭m tcé·tc 'ár uyā́·vahiti'. Kárixas takunsuváxaṙ. 'Ā·pun vá·ssak takùnθìv̇. Patuθivrávahitiha:̭k va:̭ yáv 'ukupé·vaxráhahiti'. Kárixas sipnú·kkan takunʔī́·vā·yràm'nì.

Then in the morning they go home, they pack the sugar-pine nuts along. Then when they get home they steam them, in a big bowl basket they steam them. They mix them with grape vine [leaves] and with sahusixahar [plant sp.] when they steam them. The Clear Creek people mix [their sugar-pine nuts] with pepperwood [leaves]. Their sugar-pine nuts taste strong. You don't eat so many! Then they dry them. They spread them on a blanket on the ground. When they have been steamed they dry nicely. Then they pour them inside a storage basket.

Patcimikunʔávē·caha'ᵃk, kari takunpíhtā·n'va. Kárixas 'ásʔic takunʔíkyav̇. Xás takunpátnákvára'ᵃ. Vura pu'áxxak̇, yíttca:̭tc patná·ktíhaṗ, 'itcámmahitc vúra pakunpátnákvárā·tì'. Pátta:̭y yítta:̭tc 'umū́·tkaraha'ᵃk, múvu:̭ 'upitcrṓ·ssē'ᵉc, va:̭ kunipítti pa'ára'ᵃr. Payḗ·m vúra tattcī́·mitc pakunʔá·púnmútì pá'ù:̭s kunkupé·kyā́·hìtì'.

When they get ready to eat some, they take some out [of the storage basket]. Then they dish them out [into openwork plate baskets]. Then they crack them in their mouths [when they eat them]. They do not crack two at a time [in the mouth], one at a time they crack them. If he puts lots in his mouth at a time, his teeth will be crowded, so the people say. Nowadays there are only a few [living] that know how to work the sugar-pine nuts.

7. Pahū́·t kunkupafuhíccahiti pe·hḗ'ᵉr

(SMOKING BELIEFS)

A. Vaː̭ kuníppē·nti tó·ksā·hvar po·hrâ·m, to·mxáxxar vaː̭ káṙi

(THEY SAY THAT IF ONE LAUGHS INTO A PIPE, IT CRACKS)

"Xáy íkcā·hvar pa'uhrâ·m, xáy 'ùː̭m xáxxà'ᵃr," vaː̭ mit pakunipíttihať. Puxxutihap kiri núksa'ᵃ, pakunihḗ·ratiha'ᵃk, kunxuti xay umxáxxar po·hrâ·m.

"Do not laugh in the pipe, it might crack," that is the way they used to say. They were careful not to laugh when they were smoking, they were afraid the pipe would crack.

B. Karu mit vura pu'ihḗ·ratihat 'aʔ ve·hyárihaṙ

(AND A PERSON NEVER SMOKED STANDING)

Vaː̭ vura kitc mit pukupíttihaphať, pú'aʔ ve·hyárihar 'ihḗ·rātihaṗ. Vaː̭ mit kʸunipíttihať, pu'ára 'aʔ ve·hyárihar 'á·mtíhaṙa, karu pu'avé·hyárihar 'ihḗ·rātihaṙa. Takunpí·ttca'ᵃk, pa'aʔ ve·hyárihar uhḗ·rāha'ᵃk.[88]

They never smoked standing up. They say a person should never eat standing, and should never smoke standing. He gets out of luck if he smokes standing up.

C. Karu púmit 'ihḗ·ratihaphať, pakunítcnā·hvutiha'jk

(NEC DECET FUMARE CACANDO)

Vaː̭ mit kʸáru kunipíttihať, pó·tcnā·hvū̆tiha'ᵃk, pu'ár ihḗ·ratihaṙa, kunpí·ttcaː̭kke'ᵉc.

And they said also, that when a person is defecating, he must never smoke, he will have bad luck.

8. Pámitva kárixas kunihḗ·rā·nhitihať

(WHEN THEY LEARNED TO SMOKE)

Pa'avansáxxī·ttìtcàs 'uː̭m vura pu'ihḗ·rātìhaphaṅik. Kunihé·nnī·tcvū̆tihat nik mit 'uː̭m vúṙa. Panī́·nnamitc kárihaː̭k tuhḗ·raha',

The young boys did not smoke. They played smoke, that was all. When a small boy smoked he used to get sick. They do not

---

[88] There is a similar superstition that a person is out of luck if he eats standing.

ʼukuhṓ·vṓ·tihaṅik. Va:̭ kárixas vura kunihḗ·ratìhàṅìk, patakunyé·rípθī·nhàʼᵃk.[89] Kárixas tákunxus: “Nu:̭ takkḗ·ttcas.” Va:̭ kári hā́·ri yíθθa tufatavé·nnā·nhàʼ.[90]

smoke until their throats get husky. Then they think: “We are already big boys.” That is the time when one of them might already be made fatavennan.

A. Pahū́·t pámitva kári kinihē·raváθtihat paxxí·ttítcas pakuphákkā·mhaʼᵃk [90a]

(HOW THEY FORCED CHILDREN TO SMOKE AT THE GHOST DANCE)

Taxxaravḗ·ttak [91] pámitva:̭ kumáʼih uʼáhoʼᵒt,[92] kinikyā́·ttihat mit vura pakunkupe·hḗ·rahe:̭c paʼavansáxxī·ttit́cas, paye·ripáxvū́·hsa káru vuṙa, pattū́·ppitcas karih. Va:̭ mit kʸari kó·vúra kunihḗ·rana·tihat́ patakunpíppū·nvahaʼᵃk pámitva:̭ kunpakúrī·hvana·tihat́, ká·kum vura ʼuhnamtunvḗ·tcas mit kunihḗ·ratihat́, karu ká·ku mit ʼikxurikaʼúhraʼᵃm.

Long ago when that kind of dance was going around, they made the boys and girls smoke, just little ones yet. They all smoked when they rested after a song; some smoked little [Indian] pipes, and some cigarettes.

9. Pahū́·t pehḗ·raha kunkupavictánni·nuvahitihaṅik

(HOW THEY USED TO GET THE TOBACCO HABIT)

Paʼara:̭r tuvictaraha:̭k pehḗ·rahaʼ, ʼíccaha kunic ʼúxrā·htìʼ, vura puffā́·t kuphḗ·chaṙa. Vura tuvíctar pehḗ·rahaʼ.

When an Indian has an appetite for tobacco it is just like he wants to drink water, he can not do anything. He just has an appetite for tobacco.

Pava:̭ kunipitti ʼára:̭r puʼihḗ·raha victá·ntíhap puxxʷítc, púva:̭

When some people say that the Indians do not get the tobacco

---

[89] Lit. when they become pubescent.

[90] Sometimes in former times even a 14-year-old boy was instructed and became fatavennan, although usually he was made helper the first year and fatavennan the following year. It was an old saying of a boy who is becoming pubescent: “He might already be made fatavennan.”

[90a] See account of how they smoked tobacco at the ghost dance, p. 253.

[91] This does not indicate as remote a time in the past as piʼḗʼᵉp.

[92] Referring to the ghost dance, which spread to the Karuk from up the river and from Scott Valley.

’ífhaṙa.[93] Pukaru vura vaː̭ ’ikrū́·ntihap pe·kmahátcraː̭m xas ik kunihḗ·re’ᵉc, ’ī́·nnā́·k vura patakunihḗ·r patakunpámva’ᵃr. Vura pu’ihē·rahāhī·ppux ’ikrḗ’ᵉp, ’asiktávā́·nsa káru vura pa’ḗ·mca’.

habit, it is not right. They can not even wait to smoke in the sweathouse, they smoke in the living house after meals. They can not stay without tobacco, including women when they are doctors.

10. Pahū́·t vura pukupíttihaphaṅik, puffā́·t vura kumappíric ’i·cá·ntíhaphanik pamukunʔihḗ·raha’

(HOW THEY NEVER MIXED ANY OTHER KIND OF PLANT WITH THEIR TOBACCO)

Pánnuː̭ kuma’árā́·ràs vura purafā́·t vura ’ī́·cā́·ntīhap pamukunʔihḗ·raha’, vura ’uː̭m ’ihḗ·raha kitc kunihḗ·rati’.[94]

Our kind of Indians never mixed anything with their tobacco, they smoked their smoking tobacco straight.[94]

A. Pahū́·t vura pukupíttihaphanik ’axθahámaː̭n kumá’ī·nkʸa vura pu’ī·cā́·ntīhaphanik pehḗ·raha’

(THEY NEVER MIXED BURNED FRESH-WATER MUSSEL SHELLS WITH THE TOBACCO)

Pa’apxantī́·tc vaː̭ kunipítti yíː̯ va’árā́·ras vaː̭ kóː̯ kunihḗ·rati’ ’axθahámaː̭n kumá’ī·nkʸapu [95] vaː̭ pehḗ·raha kunī́·ccā́·nti’, vaː̭ kunihḗ·rati’. Nuː̭ vura púvaː̭ ’á·pū̆nmū̆tihap pávaː̭ ko’ᵒk.

The White people say that the kind that far-off Indians smoke is burned fresh-water mussel shells mixed with tobacco. We knew nothing about that kind.

---

[93] The older Indians emphatically deny Mrs. Thompson’s statement: “My people never let the tobacco habit get the better of them as they can go all day without smoking or quit smoking for several days at a time and never complain in the least” (op. cit., p. 37). Many Indians in primitive times would get a strong craving and impatience for tobacco, which had become a habit with them. But the old-time Indians never smoked but the merest fraction of the day, disapproved even of the smoking of men as old as in their twenties, and regarded the modern boy and girl cigarette fiend with disgust, as they do many White man excesses. The early Karuk could deny themselves smoking or quit smoking altogether with much more fortitude than the average White man can. Their daily life schooled them to all kinds of self-denial and hardship.

[94] The Karuk claim that they never smoked Black Manzanita or mixed deer grease or sucker’s liver with their tobacco. They never “enriched” their tobacco by moistening it with grease.

[95] Or ’axθahamánʔī·nkʸa’.

11. Pahū́·t va:̭ vura kitc hā́·ri pakunkupíttihan̓ik, pa’uhíppi kunī́·cā̆·ntīhanik pamukunihḗ·raha’

(HOW THEY NEVER MIXED ANYTHING EXCEPT SOMETIMES TOBACCO STEMS WITH THEIR TOBACCO)

Hā́·ri vúra va:̭ kunī́·cā̆·ntì pa’uhíppi karu pe·hḗ·raha’. Va:̭ karu vúra kunihḗ·rati patatakunī́·cáraha’ᵃk. Pícci:̭p takunikpákpak yuhírīmū́’ᵘk.[96] Xas takuníktcur ’iknamá’anammahatcmū́’ᵘk, pa’uhíppi’. Xas va:̭ takunī́·ccar pe·hḗ·rahahak̓. Tó·kxúkkahiti pe·hḗ·raha’. Takunʔaksā́·rariv pa’uhíppi pe·hḗ·rahahak̓. Va:̭ xas to·kú·pha pu’ikpíhanhara pe·hḗ·raha’, va:̭ ’u:̭m pu’imyū́·mníhtihap̓.

Sometimes they mix the stems and the [leaf] tobacco. They smoke it mixed. First they cut them up with a knife. Then they pound them with the little pestle, the stems. Then they mix it with the tobacco. The tobacco is already crumbled. They add the stems to the tobacco. It turns out then a mild tobacco; they do not faint away.

A. Pahū́·t vúra pukupíttihaphanik pu’ihḗ·rátihaphanik pa’uhipihī́·ccarīppux̓

(HOW THEY NEVER USED TO SMOKE THE STEMS UNMIXED)

Pa’uhipihmúnnaxitc va:̭ ’u:̭m vura pu’ihḗ·rātìhàp̓, vura pe·hḗ·raha patakunī́·cáraha:̭k karixas vura kunʔihḗ·rati pa’uhíppi’. Kúna vura ’u:̭m va:̭ ta:̭y kuníhrū̆·vtì’.

’Ī́·m kunmútpī·θvùti’, pa’ánnav takunikyā́·ha’ᵃk, pa’ára to·kkuhā́’ᵃk, pa’uhíppi va:̭ kuníhrū̆·vtì kunʔákkihti páttū̆·ycìp karu vura pe·θívθā̆·nnĕ’ᵉn.

Pakunʔákkunvuti karu vura va:̭ kuníhrū̆·vtì’. Papuxᵛítc ’uxxútiha:̭k pa’akúnva’ᵃn: “Kiri pú·ffitc nī́·kkʸar,” ’itaharā́·n vúr ’ihḗ·rah utayváratti’, pa’uhíppi’, yíθθa súppa’ᵃ, pā̆ttū̆·ycìp ’u’ákkìhvānà·tì’. ’Itaharā́·n yíθθa súppa:̭ ’ihḗ·rah utayváratti’.

They do not smoke the stems unmixed, only when they mix them with [leaf] tobacco do they smoke the stems. But they use them for lots of things.

They throw them [the pounded up stems] about, when making [steaming] medicine. When somebody is sick, it is the tobacco stems that they use. They feed the mountains and the world.

And when they go hunting they use them, too. When the hunter wants hard: “May I kill a deer,” he spills tobacco around ten times, the stems, in one day. He feeds the mountains. Ten times in one day he spills them around.

---

[96] Into pieces ½ inch, more or less, in length.

B. Pahū́·t hā́·ri kunʔákkihtihanik po·hḗ·re·̭c pa'ararakā́·nnimitc pa'ī́·n takinipmahvákkirā̆·ha'ᵃk

(HOW THEY SOMETIMES GAVE TOBACCO STEMS TO SMOKE TO A POOR PERSON WHO CAME VISITING)

Hā́·ri va·̭ takunʔákki pakkā́·nnīmitc pa'ára'ᵃr pa'uhipi'ihḗ·raha', va·̭ vura tuhḗ'ᵉr. Hā́·ri pihnī́·ttcitc ká·̯n tu'ú·m pa'akaruvúra mukrívra'ᵃm. Va·̭ pa'uhíppi takunʔákki', pa vura kā́·nnimitc pihnī́·ttcītcha'ᵃk, papúffà·̭thà·̭k múspuǩ, va·̭ pa'uhipi'ihḗ·raha takunʔákki va·̭ pó·hḗ·rē'ᵉc. 'U·̭m xas tó·ktcùř, xas va·̭ tuhḗ'ᵉr. Hā́·ri vúra va·̭ takunʔákki po·psā́·nvē'ᵉc. Kúna payá·sʔára paká·̯n tu'ú·̯mmáha'ᵃk, paya·sʔarara'ávansa', va·̭ 'u·̭m kunʔákkihti pe·hē·rahayḗ·pca'.

Sometimes they give stem tobacco to a poor person, for him to smoke. Sometimes an old man comes there to somebody's house. It is tobacco stems that they give. When it is a poor old man, when he has no money, they give stem tobacco for him to smoke. He then pounds it up, then he smokes it. Or sometimes they give him some to take home. But when a sick person comes there, a rich man, they give him good tobacco.

12. Pahū́·t hā́·ri vura kṓ·k fā́·tcas pakunihḗ·rati pu'ihḗ·raha vura kítchařa

(HOW THEY SOMETIMES SMOKE SOME LITTLE THINGS BESIDES TOBACCO)

Wínthu'árā̆·ras kunihḗ·rahitihaňik: bóloy' (*Arctostaphylos patula* Greene, Black Manzanita), xówtchus (*Eriodictyon californicum* Greene, Palo Santo), nó·pun lól' (*Ramona humilis* Greene, Creeping Sage), ló·l̄t͡cat (*Phoradendron villosum* Nutt., Common Mistletoe), çólom' (*Balsamanhyza deltoidea* Nutt., Wild Sunflower), búlidum' (*Washingtonia nuda* Torr. C. and R.), pénelmi' *Quercus kelloggii* Newb., California Black Oak), karu thérp̄'a; pahū́·t kuma'árā̄·ras vura purafā́'ᵃt t͡cúwetchi'kuna vuřa.

The Wintu Indians smoked Black Manzanita, Palo Santo, Creeping Sage, Common Mistletoe, Wild Sunflower, *Washingtonia nuda*, California Black Oak, and thérp̄a, but our people smoked none of these except the Indian Celery.

A. Pahū́·t kícvu·̭f[96a] kunkupe·hḗ·rati'[97]

(HOW THEY SMOKE INDIAN CELERY)[96a]

'Uhrá·̯mū́·k mit pakunihḗ·ratihať, payḗ·m 'u·̭m vur ikxúrik

It was with a tobacco pipe that they used to smoke it.

[96a] *Leptotaenia californica* Nuttall.

[97] For chewing Indian Celery root see p. 277.

takuníhrū́·vti'. Pícci:̭p takunvupákpak pakícvu'ᵘf, xas 'uhrá:̯mak takunmáhya'ᵃn, xas va:̭ takunʔá·hka'. Va:̭ vura kunkupe·hḗ·rahiti pehḗ·raha kunkupe·hḗ·rahiti'. Hā́·ri 'ikxurâr kícvu:̭f kunihḗ·rati', pa'aná·'i'i. Hā́·ri vura va:̭ vura pakunʔū́·pputi pakícvu'ᵘf, 'í·nnā́·k vur utā́·yhīti'. Va:̭ kári takunihḗ'ᵉr, pa'axvā́·k takunkúha'ᵃk, papuyáv 'ipmahó·nkō·nnatihapha'ᵃk. 'Imxaθáyav patakunihḗ'ᵉr, pa'ámku'ᵘf. 'Asiktávā:̭nsa karu vura kunihḗ·rati karu vura 'ávansaś. 'Ā́n'nav.

They are doing so with paper now. First they pound up the Indian Celery [root], then they put it in the pipe, then they light it. They smoke it like they do tobacco. Sometimes they smoke [a dry piece of] Indian Celery [root], in the nighttime, for medicine. They dig the Indian Celery any time, they store it in the living house. They smoke it when they have a headache, when they do not feel well. It smells good when they smoke it, the smoke does. Women smoke it as well as men. It is medicine.

B. Pahū́·t mit kunihḗ·nnī·tcvutihat sanpíṙic

(HOW THEY USED TO PLAY-SMOKE MAPLE LEAVES)

Hā́·ri mit sa:̭n kuntá·ftìhàť,[98] sanpíṙic. Viri va:̭ kuniθxúpparati paxxúṙic, va:̭ 'u:̭m xar utā́·yhītì', va:̭ kunipítti'. Páva:̭ pássa:̭n 'uθxúpparahitiha'ᵃk, tírihca kuntá·fti', viri va:̭ kuniθxúpparati passípnu'ᵘk. Hā́·ri xá:̯t 'íccaha 'u'írihkʸu'ᵘ, pusuʔ 'íccaha 'ú:̯mvutihara pasipnú·kkan suʔ pássa:̭n 'uθxúpparahitiha'ᵃk.

Sometimes they used to pin maple leaves together, maple leaves. They cover shelled acorns with it. They keep longer that way, so they say. When they covered them with leaves, they pinned together wide sheets. They covered the storage baskets with them. And if perchance water dripped on them, the water does not enter inside the storage baskets, when covered with maple leaves.

Tū́·ppitcas kuntá·fti po·xrá:̯ kunímkʸā·nvūtiha'ᵃk, viri va:̭ ká:̯n suʔ kunkíccapti po·xrâ·h. Puxxára tā́·rahitihap po·xrâ·h. Va:̭ kunkíccàpārati po·xrá:̯ pimnā́·ni va pakunímkʸā·nvūtì'. Sa:̭n tákuntaṙ. Xas va:̭ takunkíccapar po·xrâ·h. Xas 'áttìmnāvàk takunʔurúrā·mnìhyà po·x-

They pin them together into small sheets for tying up berries, they tie berries up in them. They never used to keep berries long. They tie the berries in them in the summertime when they are picking them. They pin maple leaves together. Then they tie the berries up in them. Then pá·tticip̓, mukunʔikrívraː̭m kúː̯k takunpā́·ttīv̓à. Pakicapatunvḗ·rahkíccapsa’. Xas vaː̭ takunttcas vaː̭ ’uː̭m paxxíː̯ttítcas mukunʔúxra’ᵃ.

---

[98] The leaves were pinned together with their own stems to make large paperlike sheets.

Karu hā́·ri ’áttimnavak takuntáfkuː̭ pássa’ᵃn. Pasururúprī·nàk takunʔikʸurúprī·hvà pamúptī·kmū̆·k pappír̓ic, ’atimnamsúʔk̓am ’uvarárī·hvà pássa’ᵃn. Súʔkam takuntáfku’ᵘ. Vaː̭ vura kó·vúra suʔ takunpáθvā·nnā̆m’nì. Vaː̭ ’uː̭m pu’ihrú·ptíhar̓a. Xás vaː̭ káː̯n takunī·váyrā·mnihva pappúr̓iθ, patakunímkʸā̆·nvaha’ᵃk.

Vaː̭ kári pakuntápkū·ppū̆tì vę́·kyav picyavpī́·c pássa’ᵃn, pató·mtup̓, pató·mvay̓. Máruk kunítrā·ttì’, xas takunpî·p: “Maruk vura to·mtupúvraː̭n pássa’ᵃn.” Kunī́·vā̆·stì pasanʔíppa’, kunxuti kir úvrarunni pappír̓ic. Vaː̭ kari tasákriː̭v pássa’ᵃn, pató·mtup̓. Hā́·ri vura ’axakhárinay ’utā́·yhī̆tì’, hā́·ri ’axakhárinay vúra kuníhrū̆·vtì’.

Karu hā́·ri mit vura kunihḗ·nnī·tcvū̆tìhàt pa’avansáxxī·ttītcas pasanpír̓ic, pasanpiricʔiváxra’. Pa’avansáxxī·ttītcàs pa’í·nnā́·k takunmahaː̭k sanʔiváxra’, vaː̭ mit kunhḗ·nnī·tcvutihat̓, tī·kmū̆·k mit takuníkxúkxu·k pássa’ᵃn. Ká·kku mit pa’avansáxxī·ttː̭tcàs kunikyā́·vanna·tihat ’uhnamtunvḗ’ᵉtc, vaː̭ vura xavictunvḗ·ttcas kunikfutráθθunatihat suʔ ’ahupmū̆’ᵘk. Xas vaː̭ káː̯n suʔ takunmáhyaː̭n papiricʔiváxra’, xas vaː̭ takunihḗ’ᵉr, pa’avansas pakunihḗ·nnī·tcvū̆tì’.

they put the bundles of berries in a pack basket. Then they pack them, they pack them to their house. The smallest bundles are for the children.

And sometimes they pin the maple leaves to an openwork pack basket. They stick the leaves in the holes by means of the stems, the leaves hang on the inside of the pack basket. They pin them inside. They line the whole inside. It does not leak. Then they spill huckleberries into it, when they are picking them.

It is in the fall when they like to pick the maple leaves, when they are getting ripe, when they are turning yellow. They look upslope and then they say: “The maple leaves are getting ripe upslope.” They shake the maple tree, so the leaves fall down. The maple leaves are hard, when they get ripe. Sometimes the maple leaves are kept for two years, sometimes they use them after two years.

And sometimes the boys used to smoke in fun the maple leaves, the dry maple leaves. The boys when they saw dry maple leaves in the house, smoked them in play, crumbling up the leaves with their hands. Some boys used to make little pipes, they used to ram out the inside of little arrowwood sticks, using a stick. Then they put in the dry leaves, then they smoke, mocking the men with their play-smoking.

C. Pahū́·t púmitva 'ihḗ·ratihaphat pa'aná·tcʔúhiċ [99]

Yí:̯v fátta:̭k va'árā̆·ràs va:̭ 'ata ník 'u:̭mkun vúra kunihḗ·rati 'aná·tcʔúhic, pánnu:̭ kuma'árā̆·ràs vura púva:̭ kṓ·k 'ihḗrā̆tìhàp̓. Nu:̭ va:̭ nukupé·θvúyā̆·nnàhìtì 'aná·tcʔúhiċ. Xanθí·ppak 'u'í·fti', xanpúttipak hā́·ṙi. Vura pura fā́·t kiníhrū̆·vtìháṙà, 'aná·tcʔúhiċ. Man 'ata vura ník pìkvàh.

(HOW THEY NEVER SMOKED MISTLETOE)

Some kind of far people may have smoked mistletoe, but our kind of people never did smoke that kind. We call it crow seed. It grows on Black Oak, and sometimes on the Maul Oak. It is not used for anything, the mistletoe. I guess there is a story of it.

D. Pahū́·t mit 'iθā́·n uxússa'ᵃt kiri va:̭ nikʸú·pha 'Ahó·yā́·m'matc

'Ahó·yā́·m'matc [1] mit úθvū̆·ytīhàt̓. Kaʔtimʔī́·n mit 'ukrḗ'ᵉt, kaʔtimʔī̆·nʔára·r mit. Xúsipux mit kunmá·htihat̓, pi'ḗ'ᵉp, mit kunípppē̆·ntìhàt va:̭ kṓ·k 'amáy̓av, va:̭ kṓ·k ve·hḗ·r 'amáy̓av, kunípppē̆·ntìhàt mìt, musmúsʔa'ᵃf. Vura mit 'uvúrā̆·yvūtìhàt̓, 'umumahurā́·yvūtìhàt mit vúṙa. Xas vo·'áppiv̓, pe·váxra vo·'áppiv̓. Xas va:̭ ká:̯n ká·kkum ùmmàh. 'Uxxus: "Kúnic 'amáyav umússahiti'." Ta'íttam vo·'íffìkʸāhè'ᵉn. 'Uxxus: "'Arare·hḗrah vur umússahiti', va:̭ kṓ· kúnic umússahiti'." Karixas vo·hḗ'ᵉr. Va:̭ vur umússahiti', 'arare·hḗ·raha vur umússahiti', kuna vura pu'ihḗraha 'ákkatihaṙa, vicvanʔáran kitc 'u'ákkati'.

AHOYAMMATC'S EXPERIMENT

Ahoyammatc was his name. He lived at Katimin, he was a Katimin Indian. They fooled him, long ago; they told him that that kind tasted good, that it tasted good to smoke, they told him, cow dung. He was just going around, he was bumming around. Then he looked for it; he looked for some that was dry. Then he found some there. He thought: "It looks like it tastes good." Then he picked it up. He thought: "It looks like Indian tobacco, it looks like that kind." Then he smoked it. It looked like it, it looked like Indian tobacco, but it did not taste like it; it tasted merely like entrails.

---

[99] This text was given when told that the Wintu and Chimariko smoked mistletoe when short of tobacco. Cp.: "The oak mistletoe was occasionally smoked by these [Chimariko] Indians in lieu of tobacco," Powers, op. cit., p. 93. "An oak mistletoe (Phoradendron); smoked by the Chimariko as a substitute for tobacco. Indian name unknown." Ibid., p. 430. The Karuk claim that they were never short of tobacco, hence did not resort to the trashy herbs smoked by tribes to the south of them.

[1] Mg. good walker.

XI. Pahū́·t mit kunkupíttihat ’ihḗ·raha mit kunʔá·mtihat̓

Hā́·ri vura yíθθa pa’ára:̭r vo·kupítti’, ’ihḗ·rah o·’ammī́·tcvūtì’,[1] vura pu’á·mtíhap̓. Pamuxé·hvā·ssàk to·mū́·trip pehḗ·raha’, va:̭ kari ’apmá:̭n tumutvára’ᵃ, kunic ’u’á·mti’, káruma vura pu’á·mtíhar̓a. Ká:̭n vúra ’ā́·pun ’úkri:̭ ’upakurī́·hvùtì’. Tcatik vura pā́·npay kunic tcim upúffā·thē’ᵉc. Karixas ’axmay ik vura tu’ḗ·θrĭcùk pamu’úhra’ᵃm.[2] Phehḗ·raha tí·kʸan tó·yvā·yràm’nì, ’atrû·p tóy·vā·yràmnì pehḗ·ráhà’. Kunic ’umutváră·tì[3] pehḗ·raha’. Tcé·myátcva vura pakunic ’umutvárā·tì’. Kunic ’usinkʸā́·nvuti’.

’Upyuhrúppanati vur̓a. ’Ā́· kár umutkírihvuti pehḗ·raha’. Kunic tuyúnyū·nhà’, kunic tcupúffā·the’ᵉc.[4] Kitaxríhar ’umáharati’. ’Upθavit.curuvā́·nnătì hā́·r̓i, ’uxxuti’: “Ni’ipámva’ᵃn.”

Pavura kó·vúra ’ukupavḗ·năhìtì’. ’Ikmahátcra:̭m hā́·ri vato·kú·phà’, tu’ururíccukva papihnī́·ttcitcas mukunʔúhra’ᵃm. Tákunʔay, puffa:̭t vura ’ipíttihap̓, tákunʔay. To·ptáktā·kpa’.[5] Hā́·ri tcatik vura takunʔaxaytcákkić, xay

(HOW THEY USED TO EAT TOBACCO)

Sometimes an Indian does this way, just makes believe eat tobacco, he does not really eat it. He takes tobacco out of his pipe sack, and feeds it into his mouth, it is like he is eating it, but he does not eat it. He sits there on the ground, he sings. Then after a while it is as if he faints. Then he takes out his pipe. Then he spills tobacco in his hand, into his palm he spills it. He acts like he is feeding tobacco into his mouth. Every little while he acts like he is feeding it into his mouth. He acts as if he swallows it.

He just spits it out. He throws tobacco on the fire, too. He acts kind of crazy, he acts as if he is about to faint. He is mocking the Kitaxrihars. He is trying to bite himself at times, he thinks: “Let me eat my own meat.”

He does all kinds of things. In the sweathouse he sometimes has his fainting spell. He takes the old men’s pipes out [of their pipe sacks]. They are afraid of him, they never say anything [to him], they are afraid of him. He

---

[1] He does this in the sweathouse, or anywhere.

[2] Out of the pipe sack.

[3] With repeated motions of his hand toward his mouth, as if shoveling it in.

[4] Or: tcim upúffā·the’ᵉc.

[5] Throws his arms and legs and squirms with his trunk. Suck doctors also go through such motions.

’ṷ́:θ ’u’árihkʸaṙ. Kitaxríhar kuṅic. Vúra ’ṷ:m vo·kupavḗ·nnằhìtì’.

Pav o·kupíttiha̭:k pa’ávansa’, puxay ’ikví·thítihaṙa. Vur o·’asímtcā̆·kti ’ukvithŭ́·nnìctì kitc vura Pakitaxríhar va̭: vura kitc po·kvithŭ́·nnĭctì’. Hā́·ri va̭: ’ukvithŭ́·nnĭcti Kitaxrihara’ī́·n takunʔávaṙuk. Hā́·ri kunve·nafípkʸō·ti ’iθé·kxàràm ’ìk.

Pássay mit vo·kupíttihaṅik, ’ihḗ·rah u’á·mtíhaṅik. Vura vo·kupave·nahī́·tcvū̆tìhàť.

jerks his body around. Sometimes they have to hold him so he will not jump in the river. He is like a Kitaxrihar. He is just doing that.

The way that man does is he never sleeps. It is that he shuts his eyes, and is just dreaming about him, is dreaming about that Kitaxrihar. Sometimes he dreams that the Kitaxrihar comes and eats him up. Sometimes they have to say formulas over him all night.

Passay used to do that way, used to eat tobacco. He used to make believe that way.

XII. Pahū́·t pámi̊tva pukupíttihaphat́, púmit 'ihḗ·raha máhyā̆·nnā̆tihaphat́, papu'ávē̆·cap fá̯·t 'ī́·n pá'u'ᵘp

(TOBACCO NEVER USED AS AN INSECTIFUGE)

Púva̭· ká̯·n 'ihḗ·raha mahyá·nnátihap paká̯·n pa'ararā'ṷ·p 'utā́·yhiti', pavákkay suʔ puváramnihe·caŕa, pa'apxantī́·tc kunkupítti'.	They never put tobacco in where they are storing things to keep the bugs away, like the white people do.
Yufivmatnakvánna'ᵃtc, karu hā́·ri pahípsa'ᵃn, va̭· pakunmáhyā̆·nnati suʔ. Va̭· vura suʔ kunmáhyā̆·nnati' sipnu·kkíθ̇ak, karu 'ahupʔássipak̓. Pura fá̯·t vúra suʔ váràmnīhtihaŕa. 'Ikpíhan pay yufivmatnakvánna'ᵃtc.	It is wormwood, and sometimes pepperwood, that they put in that way. They put it in a treasure basket or an Indian trunk. Nothing goes in there. That wormwood is strong.
Paffúrax takunimθáttap 'ahuptínnihitcak̓, hā́·ri va̭· yufivmatnakvanatcsā̆·n suʔ takunimθáttàpkā̆rariv̓, va̭· 'ṷ·m tcé·tc uváxrā̆·hti', pura fá̯·t vura 'ī́·n 'á·mtíhap̓.	When they lash a woodpecker scalp to a little flat stick, sometimes they lash wormwood leaves in under, then it dries quickly, nothing eats it.

XIII. Pakó·vúra kumakkúha ’uyavhitihanik pehḗ·raha’

(TOBACCO GOOD FOR VARIOUS AILMENTS)

1. Pahū́·t mit kunkupé·cnápkō·hitihat pehḗ·raha’, patakunpíknī·vravaha’^{a}k

(HOW THEY USED TO PUT TOBACCO ON WHEN THEY GOT HURT)

Pahā́·ri ’árā:̭r tupiknī·vrāvaha’^{a}k, karu vura po·kpákkahitiha’^{a}k, va:̭ kari takunícnā·pkà ’ihḗ·raha’, paká:̭n ’ukpákkahītìhà’^{a}k.

’Atrú·ppan tó·yvā·yrām’nì pehḗ·raha’, xé·hvā·ssak tó·yvā·yrìcùk̓. Xas tuve·nafípk^{y}u’^{u}: “Hú·kka hinupa ’i:̭m ’Akθípnamkitaxríhar’?[1] ’Ata fā́·t Yá·sʔára te·ptassé’iy.[2] ’Ata fā́·t Yá·sʔára kā́·rim te·xú·shún̓ic. Tcimi nupo·nyā́·rihi’. Tcu mā́·pay.” Xas tumútpī·θvà’. Hā́·r ufumpúhpī·θvùtì’. Karu hā́·ri umútpī·θvùtì’. Ká·kkúm̓ìtc, tcī́·mmitc vura po·mutpī́·θvùtì’. Xas va:̭ ’úppas tuyú·hka’. Karixas va:̭ tó·snā·pkà pe·kpákkak̓. Hā́·ri takunkíccap̓. Hā́·ri xas vura va:̭ puva:̭ ’ihyárihar̓a, kó·va ’imfir pehḗ·raha’. Karu hā́·ri pa’úppas[3] vura kitc takunyú·hkuri pe·kpákkak̓, pehḗ·raha’úppas̓.

When somebody gets hurt, or cut, then they put on tobacco where he got cut.

One spills the tobacco on his palm, out of the pipe sack he spills it. Then he prays over it: “Where art thou, Kitaxrihar of Axθípna’^{a}m. Perhaps thou hast punished Human. Perhaps thou didst something bad to Human. May we make thee propitious. Take this!” Then he throws it. Or sometimes he blows it [off his palm]. And sometimes he is throwing it. Only a part of it, a little of it he throws. Then he spits on it. And then he puts it on the cut. Sometimes they tie it on. Sometimes then he can not stand it, the tobacco is so hot. And sometimes they just spit the juice on the cut, the tobacco juice.

---

[1] Name of a former flat situated toward the river from Ikmahatcramiccip sweathouse, which was washed away by the river about 1895. It was the shinny ground of Katimin rancheria. The Kitaxrihar addressed lived on that flat, and there is a formula addressed to him for bruises received in shinny.

[2] Implying that if the Kitaxrihar caused the cut or bruise as punishment or through meanness, he can also heal it.

[3] Lit. the spittle.

2. Pahṹ·t mit kunkupe·cnápkō·hitihat pehẽ́·raha 'â·v, pavúha kunimfírahitiha'ᵃk

Pavúhak 'umfírahitiha'ᵃk, xas va:̭ 'ihẽ́·raha 'ásxay takuníkyav́, xás va:̭ takunínā̆·pka θankṍ·ṙak,[5] pícci:̭p 'imfir takuníkyav pa'as, xas pavúhak 'imfírahitihan[6] va:̭ ká:̮n tu'avhíttať, va:̭ vura tó·kvī·tha kâ·n.

(HOW THEY USED TO PUT TOBACCO ON THE FACE WHEN THEY HAD THE TOOTHACHE)

When a tooth aches, they wet tobacco, they put it on a hot application rock. They make the rock hot first, then the one that has the toothache lays his face on the rock. He goes to sleep there that way.

3. Pahṹ·t mit kunkupafumpúhkā̆·nnatihat pehẽ·rahá·mku:̭f tí:̮v suʔ, pa'aráttā̆·nva takunké·nnaha:̭k tî·v

Va:̭ mit kunkupíttihat pi'ẽ́'ᵉp, patí:̮v 'arátā̆·nva to·kkẽ́·nnā̆ha'ᵃk, xas yíθθa u:̭m vura tuhẽ́'ᵉr, xas va:̭ pa'arátā̆·nvà to·kkẽ́·nnā̆ha'ᵃk. Xas va:̭ tufumpúhka:̭n tí:̮v suʔ. Tupíckʸi'ⁱn, karixas to·ppẽ́·θtúpa:̭ pamu'úhra'ᵃm. Tcé·myátcva vura po·pẽ·θrúppànā̆tì' karixas va:̭ tufumpúhka:̭n pehẽ·rahá·mku:̭f tí:̮v sùʔ. Xas va:̭ kumaxánnahicitc tu'arárī·hkʸā̆nhà pattí:̮v 'imfírahitihaṅ.[7]

Va:̭ 'u:̭m vur 'aká·y vúrava tufumpúhka:̭n tî·v. Karu vura pa'í·nnẫ·k 'ẽ́·m ukrẽ́·ha'ᵃk, va:̭ 'ī·n takunfumpúhka'ᵃn, 'ayu'ẫ·tc 'u:̭m uhẽ́·rā̆tì'.

(HOW THEY USED TO BLOW TOBACCO SMOKE IN THE EAR WHEN THEY HAD THE EARACHE)

The way that they used to do formerly was, whenever the pain jerks in the ear, then one smokes, whenever the pain jerks there. Then he blows it into his ear. He smacks in, then he takes his pipe out of his mouth. Every once in a while he takes the pipe out of his mouth again, then he blows the smoke in the ear. Then the one that has the earache always gets well in a little while.

Anybody blows it into the ear. If there is a suck doctor in the house, she blows it in, for she smokes.

---

[5] Θankṍ'ᵒr, described as "the Indian hot water bottle." A flat rock, 5 to 10 inches diameter, kept in the house, and heated and applied to the body for cold limbs or the allaying of pain.

[6] Lit. who is hot at the tooth.

[7] Lit. who is hot at the ear.

XIV. Pa’ḗ·mca pahū́·t kunkupe·hrṓ·hiti pehḗ·raha’

(HOW THE SUCK DOCTORS USE TOBACCO)

1. Pahū́·t pámitva kunkupítti pa’ḗ·mca’, pícci:̭p kunihḗ·rati’, karixas takunpáttumka’

(HOW THE SUCK DOCTORS DO, HOW THEY SMOKE BEFORE SUCKING)

Pa’ḗ·mca karu vura va:̭ pakuníhrū̃·vtihanik pehē̃·rahá·mku’ᵘf. Piccī́·tc takunihḗ·r xasik pakunpáttumke’ᵉc. Va:̭ ’u:̭m vura ’apmá:̯n pehḗ·rahá·mku:̭f kunʔákkati’, va:̭ kunkupá’ā·pùnmàhìtì pa’ararátā·n’va pehē̃·rahá·mku·fmū́·k pakunθáyùnkīvtì’. Yakún kunipítti ’ī́·m kunʔarámsī·prīvti pa’aráttā·n’và, ’atcví:̯v kunic kunixíppī·θvuti ’ī́·kkʸam pa’aráttā·n’và. Viri va:̭ hā́·ri yíθθa takuníkxī·pkʸà’. Va:̭ vura kitc kumakkúha pakunkupakúhitihaṅik, pa’aráttā·nva kunkḗ·nnatihaṅik. Purafā́·t vura kumakkúha kuhítihaphanik vuhak tápa:̭n vura pu’imfírhitihaphaṅik. Kar iθvá·y vura puxxʷā́·tìhāphàṅìk.[1] Xas pá’u:̭mkun vura mukunpurá:̯n vaxús ʔu’ᵘm,[2] va:̭ vura kunʔarárī·hkʸanhitihaṅik.

The suck doctresses, too, used tobacco smoke. They first smoke before they suck. They have to taste tobacco smoke in the mouth. That is the only way that they know the pains. With tobacco smoke they suck the pains out. They say the pain comes from outside, the pains fly around outside. Then sometimes they fly on anybody. That was all the sickness that they used to have, when pains jerked. They never even had toothache. And they never had consumption. And they used to doctor each other, they used to get well.

Va:̭ kumá’i’i pa’ḗ·mca kunʔárā̃·rahitihaṅik, va:̭ kunθayúnkī·nnàtihaṅik, ’ihē̃·rahá·mkū̃·fmū́’ᵘk. ’Apmá:̯n vura pehē̃·rahá·mku:̭f kunpū́·hti’. Karixas takunpáttumka’. Xas va:̭ mit vúra pamukunʔané·ci:̭p pehḗ·raha’. Va:̭ ’u:̭m vura puxʷitcé·ci:̭p kuníhrū̃·vtihaṅik. Kunic vura kunxútihanik va:̭ panu’ararahitíhkírihti’ pehḗ·raha’.

That is what they had the suck doctors for, they suck off of anybody by means of tobacco smoke. They hold the tobacco smoke in the mouth. Then they suck. That was their best medicine, tobacco. They used it more than anything. They thought that was what they lived by, smoking tobacco.

---

[1] Lit. the heart gets rotten.

[2] Cp. xús ’ip nu’ū́·mmutihat́, we doctored him.

Pa'asiktáva:̭n tu'ḗ·mha'ᵃk 'ikmahátcra:̭m 'itaharé·kxàràm 'u'í·htì'. Kó·mahitc tukṓ·ha pó'ī·htì hā́·ṙi. Víri va:̭ kuma'íffuθ 'itnō̆·pe·kxà·nnàmìtc vura kitc po·'í·htì'. Kúna vúra pahá́riva tu'íha'ᵃk, 'itnō̆·pe·kxà·nnàmìtc vura kitc u'í·hti', pavura tapā́·npàyhà'ᵃk.

Kó·vúr o·hramxárahsa pa'ē̆·myḗ·pca'. Pa'ára kunpatúmkō̆·tiha'ᵃk tce·myátcva kunpihḗ·rati', va:̭ 'u:̭mkun tcé·mya:̭tc kunθayúnkī̆·nnā̆tì pa'aráttā̆·n'và. Nanítta:̭t mit 'u:̭m vura mit 'ipcū́·nkī̆natc pamu'úhra'ᵃm,[3] hṓ·y 'if 'ata 'ḗ·m yā́·haṅik.[4]

When a woman gets to be a doctor, she dances ten nights in the sweathouse. Now and then she quits dancing for a while. Later on [after her initiation] she only dances five nights. Whenever she starts to dance, she only dances five nights, later on.

The good doctresses all have long pipes. When they are sucking on people, they smoke every once in a while, that way they take the pains off quick. My deceased mother had a short pipe. I do not think she was a very good doctor.

2. Pahū́·t pa'ḗ·m 'ukupapímyā̆·hvahitihat pehē̆·rahá·mku:̭f po'í·htiha'ᵃk, pakunpi·níknikvana·tiha'ᵃk.

(HOW A SUCK DOCTOR BREATHES IN THE TOBACCO SMOKE WHILE SHE IS DANCING AT A KICK DANCE)

Hā́·ri pa'ḗ·m po·'í·htíha:̭k 'ikmahátcra'ᵃm, pakunpi·níkni·kvana·tiha'ᵃk,[5] 'apmá:̯nmū̆·k 'upímyā̆·hvùtì', kirì sùʔ pehē̆·rahá·mku:̭f pamúpmā̆·nnàk súʔ. Kir uvíctar pe·hḗ·raha', pataxánnahicitcha'ᵃk kir uvícta po·hḗ·rā̆tihe'ᵉc. Va:̭ 'ukpihanhikkíritti' pe'hē̆·rahámku:̭fmū̆'ᵘk va:̭ mū̆ kúnic 'ukpihanhikkíritti' passuʔupímyā̆·hvā̆ràtì pamúpmā̆·nnak pe·hē̆·rahá·mku'ᵘf. 'Ukxʷíkvā̆ràtì po·'í·hti'. Po·pámtcā̆·ktìhà'ᵃk, va:̭ 'u:̭m 'u'ívìrū̆vè'ᵉc. Kā́·rim 'u'árihicrihe'ᵉc, 'u'ívìrū̆vè'ᵉc. Tcé·myátcva vura patakunpe·hḗ·rana kó·vúṙa, va:̭ 'u:̭m pu'aθkuu·nkuhíttihap kunipítti'. Pa-

When a woman doctor is dancing in the sweathouse when they are kick dancing, she breathes through her mouth, she wants the tobacco smoke to go into her mouth. She wants to get to like tobacco, she wants to like tobacco later on when she smokes. She gets stout from the tobacco smoke, from it she gets stout, when she breathes it in, the tobacco smoke, through her mouth. She makes an inhaling sound as she dances. If she shuts her mouth, she gets weak. She will get far gone, she will get weak. Every once in a while everybody takes a smoke, they takunpíppū·nva'ᵃk, va:̭ kari takunpihḗ·rana'ᵃ, purá:̯n màsvà kunʔíθθihti po·hrâ·m, pa'ḗ·m 'u:̭m vura mu'úhra:̭m kitc 'uhḗ·rati', pura kara vura ve·hḗ·raramtihara pamu'úhra'ᵃm, 'u:̭m vúra kitc 'uhḗ·raramtiva:̭ pamu'úhra'ᵃm.

---

[3] This pipe was sold by Sylvester Donohue.

[4] Said in fun. She was an excellent doctor and busy all the time with her cases.

[5] The doctress alone dances standing, the others present sit and kick the floor.

say they do not get sore throats that way. When they rest, they smoke, they pass the pipes around. But the doctor smokes her own pipe, nobody else's, she just smokes her pipe alone.

3. Pahū́·t 'Icrá·mhírak Va'ára:̭r 'ukupararihkʸanhivā́·θvāhiti pakkuhâr [6]

(HOW MRS. HOODLEY CURED A SICK PERSON)

'Axakíkxurar mit napatumkṓ'ᵒt. Tá·y vávan 'ī́·nnā́k kunʔárā̆·rahiti'. 'Iθkʸáffúrax 'uθka'írahiti', kar uttávahiti 'í·θkʸa'. Patu'árihicriha:̭k pamupákkuṙi, xás va:̭ kari takunpakúrī·hvana'ᵃ. Vura 'u:̭m púva:̭ 'ī́·nnā́·k 'ikrḗ·vicara 'á·nvī·pux̓. Kó·vúra 'á:̯v 'ikxáram kunpárùpkūrihva', 'axákmahitc vura 'avkíttuycurak kunparúpkurihva 'ikxaramkúṅic. Kahʔḗ·mca 'u:̭mkun 'ikxurar xas 'ára xus kunʔū́·mmuti', nu:̭ 'u:̭m vura súppā·hak 'ára xus kunʔū́·mmuti', pavura takkā́·rímha'ᵃk, xas 'ikxáram kunpatúmkō·tì'.

Va:̭ mit 'úppa'ᵃt: "Va:̭ xus 'ḗ·stihanik kunʔáppuraṅik, víri va:̭ 'i:̭m vura puhárixay 'íp yáv pe·cara pamíθva'ᵃy. Va:̭ vura pahárivariva:̭ vúra papuxxʷítc ikʸuhā́'ᵃk, va:̭ 'áʔ upvṓ·nsiprē·vic pa'aráttā·n'và. Karixʸas ik va:̭ 'ī́·n 'i·kʸárē·cap pa'aráttā·n'va. Suʔ u:̭m vúra va:̭ tusákrī·vha'. Paxúnxu:̭n tukíccàpāraṙiv. 'Úpmā·nhiti', vássihkam xas 'úpmā·nhiti'. Vura tapuné·cyū·nkē·ṙa, tusákrī·vhà'. Vura 'u:̭m tapuné·cyū·nkē·ṙa, vura ník 'u:̭m nu-

She nodded her head over me (circumlocution for she sucked me) two evenings. There were lots of people in the house. She had on a feather cape, and she was vizored with feathers. When she started to sing, they all would sing. No person who is not painted can stay in the house. They all dot their faces with black, a black dot is put on each cheek of each person. The upriver doctors doctor at night, but our people doctor through the day; only in a bad case do our people suck at night.

She said: "They had deviled him [that dead person], whom you took care of [before he died], you never will be good again in your chest [gesture]. Whenever you get sick again, the pain will rise up again. That pain is the one that is going to kill you. It is getting hard inside. It [the pain] is tied up with spit. It has a mouth, and its mouth is to your back. I can not pull it out. It is hard [to take out]. I can not put that out, I can only help a

---

[6] The following text, dictated by Imkʸanvan, describes how she was doctored by 'Icrá·mhírak Vá'ara'ᵃr, Mrs. Hoodley, the use of the tobacco pipe being a prominent feature.

pipcaravrikʸá’anammahatche’ᵉc. Vura ’u:̭m pu’ararakúhahaṙa, vura ’u:̭m ’apxantí·tckʸúha’.” Xas ’upítti’: “Va:̭ ’u:̭m vura ni’á·pū̆nmuti pa’árattā̆·nv ikʸḗ·nnátiha’ᵃk, va:̭ ’u:̭m vura ni’á·púnmuti ’ávahkaṁ. Suʔ ’u:̭m yí:̯ va:̭ ’u:̭m vúra tapuná’ā̆·pū̆nmaṙa.”

Karixas napatúmku’ᵘ, kó·vúra napatúmku’ᵘ. Karixas tu’ḗ·θrícuk pamú’úhra’ᵃm. Karixas tuhḗ’ᵉr. Karixas ne·hyakúrī·hva pamu’úhra’ᵃm, ’upakurī́·hvúti’, ’u’í·hti’. Va:̭ vura yíttcakanitc po·hyákkuti’, kṓ·mahitc vura po·kkḗ·navavaθti[7] po·hrâ·m. Patcim upícyū̆·nkē·vicaha’ᵃk, va:̭ kári pató·kʷī·kva’. Vura pusuʔ ’uyū̆́·nváratihara ’apmâ·n, ’uhram’ū̆́·m mukʷitc vura tó·pmā̆·nhà’. Vura puvā̆́·ramahara pamu’úhra’ᵃm. Kúyrá·kkan pané·hyákkurihat pananíθva’ᵃy, ’axvā̆́·k káṙu, vura pupuxxʷī́tchara vura, tcaka’ī́·tc kʸúṅic. Karixas pató·kʷī·kva’. Viri patupícyū̆·nkiv po·hrâ·m, yatik pa’a·x ’utákkàrā̆rihvic po·hnamʔíppaṅitc. Kúkku:̭m vura taxxánnahicitc tupihḗ’ᵉr. Tcé·myátcva po·hḗ·rati po·mmá·htiha:̭k pa’aráttā̆·n’va.

Kunipítti pakkáruk va’ḗ·mca puhitíha:̭nhara patumkṓ·ttihap̓, po·hrá:̯m kitc kunic vura pakuníhrū̆·vtì’ vúra tcé·myátcva kitc pakunpihḗ·rati’, va:̭ vura kitc pakunkupítti’, kuntáttuycuruti ’í·θkʸámū̆’ᵘk payíkkihaṙ.

little bit. It is not Indian sickness, it is White man sickness.” Then she said: “I know if the pains are paining you, I know on the exterior, I do not know far in.”

Then she sucked me, she sucked me all over. Then she took out her pipe. Then she smoked. Then she stood the pipe on me [bowl against my skin], she was singing, she was dancing, too. She pressed it on in one place, rocking it a little. Every time when she took it [the pipe] away [from my skin], then she inhaled with a noise. She did not put it into her mouth, she just held her mouth close to the pipe. She did not have a very long pipe. Three different places she stood it on my chest, and on my head [on my forehead], too, not hard, just gently [on my head]. Then she inhaled with a noise. Then when she took the pipe away, blood was hanging on the end of that pipe. Then after a while she smoked again. She keeps smoking every little while as long as she sees the pain in there.

They say that the upriver doctors do not suck much; they use rather the pipe, every once in a while they take a smoke; that is all the way they do, with a [condor feather] they brush the sick person off.

---

[7] Or po·kkḗ·návasti, as it rocks.

XV. Pahū́·t papiricʔané·kyàvā́·nsa píccì:̭p kunkupamútpī·θvahiti pehḗ·raha’, pa’ánnav karixás kunikyā́·tti’

’Ā́vansas mit kitc kúnic pa’ané·kyávā́·nsà’, kúna vura ’u:̭m payḗ·m va:̭ tapúffa’ᵃt, takunpé·runpaffip̓. Payḗ·m vura ni kʸá·kkum ’asiktávā́:̭nsa takunsâ·m, ’asiktavanʔané·kyávā́·nsà’. Xutcxutckássar [1] va:̭ mit yé·cci’ⁱp. Kunipítti ’Akramanʔáhu:̭[2] karu vura nik ’u’íttapti’. Pa’ára tō·kkūha’ᵃk, va:̭ kari takunpíkya:̭r pa’ané·kyáva’ᵃn. Va:̭ vura kari píccì:̭p vura takunʔḗ’ᵉ. Kari vura púv ikyav pa’ánnav kari vura takunʔḗ’ᵉ. ’Ī́θapaθúvri:̭n va:̭ vura kó:̯ pa’íccavsip̓. Hā́·ri ’itráhyar fúṙax. Pa’apxantínnihitc vḗ·ttak kunʔivyíhuk va:̭ kár itráhyàr ’ìcpùk vúra takunʔíccavsip̓.

Patakunpíkyā·ha:̭k pa’ané·kyáva’ᵃn, kari mahʔí·tnihatc vura tuvā́·ṙam, to·kyā́·r pamuppíṙic, máruk vura kó·kkáninay to·kyā́’ᵃr, tu’apimpī́·θvar pamuppíṙic. Xas tu’íppak, ’usā́·nvūtì pamuppíṙic. Pakó:̯ ’u’á·pū̃nmuti va:̭ pamuppiṙic, va:̭ kó:̯ to·psáṙuk, táhpu’ᵘs, karu hā́·r icvíṙip, kā́ru ’akrávsi’ⁱp, karu ’akvítti’ⁱp, karu vicvankuha’án’nav, karu hā́·ri kusríppan̓, pakó· ’u’á:̯pū̃nmuti’, va:̭ kó:̯ ’u’úhyanakō·v̓ic. Kó·v̓úra pakó:̯ muppíṙic va:̭ kó:̯ ’u’i-

(HOW THE STEAMING DOCTORS THROW TOBACCO AROUND BEFORE THEY FIX THEIR MEDICINE)

It used to be mostly men that were steaming doctors, but now there are no more of them, they all died off. There are now still some women left, some woman steaming doctors. Sandy Bar Bob was the best one. They say that Sandy Bar Jim knows how, too. When somebody is sick, then they send for the steaming doctor. They pay him first. Before he makes the medicine, they pay him. One string [of the kind of dentalia called piθvív̓a] is his doctor fee. Sometimes 10 woodpecker heads. After the Whites came they have started to fee him $10.

When they get the steaming doctor, he goes early in the morning, he goes to pick his herbs, all over upslope he goes to pick them, he goes to look for his herbs. Then he comes back, packing his herbs in his hands. Whatever kinds he knows, that many he brings home, the twigs of Douglas Fir, and sometimes Jeffrey Pine, and cottonwood, and alder, and vicvankuha’án’nav [fern sp.], and sometimes madrone, as many as he knows patsúrō·tì 'itcámmahitc pa'ápti'¹k va̭: 'ṷ:m hā́·r ifyā́·vūràvà patū́·ppītcasha'ᵃk.[3]

---

[1] Mg. having his head hair like a nest, referring to his slightly curly hair.

[2] Mg. he walks as if going to war.

'Ī́·m vura tó·psāmkìr pamuppíṙic, pamáruk tu'íppakaha'ᵃk, 'ī́·nnā́·k pusā́·mfūrùktìhàṙà. Pakú·sra 'aʔvánnihitc to·krḗ·ha'ᵃk, kari po·kyā́·tti pa'án'nav. 'Asíppi̭:t po·kyā́·ramti', papuva'ássìphāhìtì'. Pakuhítihan mu'árā̭:r va̭: 'ī́·n takunʔḗ'ᵉ, pa'ássiṗ. Yíttcḙ:tc vura tuvṓ·nnūpùk̇, pa'ánnav 'ikyā́·ttīhàṅ. Va̭: kumá'i'i pa'ī́·kkʸam 'ukyā́·tti', patuycī́·p [4] 'ī́·n kunʔímmʸū·stì'.

Karixas tu'úruppuk pamu'ássiṗ, pamu'ané·kyā́·rav.[5] Va̭: kú̯:k tu'ú̯:v pa'ássip pamuppíric 'utá·yhitihirak 'ī́·kkʸaṁ. Va̭: ká̯:n to·θθī́·c pamu'ássiṗ, 'áṙun. Xas yiθukánva vura po·tā́·yhīti pappíṙic, payiθúva ku mappíṙic.

Xas ká̯:n vura 'ī́·kkʸam [6] píccі̭:p 'umutpī́·θvūtì pa'uhipihiktcúrappu', 'utcú·phíti po·mutpī́·θvūti'. Pícci̭:p kʸá̯:n 'utayváratti [7] pe·hḗ·raha', patu·ycī́·prin 'u'ákkìhvānà·ti', pe·θívθa·nnē̆·n kʸáru vúṙa, ká̯:n vur 'ivʔī́·kkʸam po·'akíhcī́·prīnati pehḗ·raha'.

Patuycī́·prin 'u'ákkìhvānà·ti': "Mā́·pay pe·hḗ·raha takikʔákkihaṗ. Tcimi kʸanapipcaravrī́·ki', Yá·sʔára tcim 'u'ī́·kkʸām-

[formulas for], that many he is going to pray over. All his herbs as many as there are he breaks off one limb at a time, sometimes several if they are small ones [small plants].

He leaves his herbs outside the living house, when he comes back from upslope; he does not pack it into the living house. When the sun is already somewhat high, then he makes the medicine. It is a new bowl basket that he makes it with, a bowl basket that has never been used. The sick person's relatives furnish it, that bowl basket. He goes out alone, when he makes the medicine. He makes it outside so that the mountains will see him.

Then he takes his bowl basket outdoors, his steaming receptacle. He takes the bowl basket to where he left his herbs outside. He sets his bowl down there, empty. Then he lays the herbs in separate places, each kind of herb.

Then outside there first he throws around the pounded up stem tobacco; he is talking as he throws it around. First he hè'ᵉc.[8] Tcimi Yá·sʔára kipkʸo·hímmatcvi'. Tcimi kʸanapipcaravrī́·ki', pátùycī́·p." Vura 'ṷ:m tcī́·mmitc po·mutpī́·θvūti'.

---

[3] He does not tie the sprigs he picks in bunches, he just carries them holding the stems grasped together in his hand.

[4] Or patuycī́·prin.

[5] Special term applied to the bowl basket used for steaming.

[6] Or 'ī́·m.

[7] This is the idiom.

"spoils" the tobacco, he is feeding the mountains and the earth, it is outside there that he is feeding the mountains from.

Xas tu'uhyanákkṷ: pappíric 'itcamahitc. Yíθθa kumappíric [9] piccī́·tc tu'ŭ́·ssip̉, va̭: vura 'avpī́·mmitc po·'axaytcákkicrihti, xakararáttī̭:kmŭ́'ᵘk, po·'uhyanakō̆́·tti'. Xas patupuhyanakō̆́·m'mar, kári 'ássipak to·θí·vrám'ni. Púyava 'íffuθ yíθ kúna kumappíric tu'ŭ́·ssip. Va̭: kúkkṷ:m yíθ kumá'ŭ·hyàn patu'uhyanákku'ᵘ. 'Ā̆́ssipak to·θivramni kúkkṷ:m va'ᵃ. Kó·vúra vo·kupé·kyā̆́·hiti pamuppír̉ic. Tcatik vúra tapúffa̭:t pappír̉ic. Xas pa'ássip tupíktă·msìp pa'ássip̉, pappíric 'u'í·θra'. Xas 'íccahatti̭:m kú̯:k tu'û·m, kú̯:k tó·ktā̆·m'mà. Xas 'íccaha to·ttárìvrā̆mni pamu'ássipak pamu'ánna'ᵃk.

He feeds the mountains: "Here I feed ye this smoking tobacco. Ye help me, Human is going to go outside. Feel ye sorry for Human! Ye help me, ye mountains." He just throws it around a little.

Then he prays over the herbs one at a time. He takes up one kind of herb first; close to his face he holds it, with both hands, as he prays over it. Then when he finishes praying over it, then he puts it in the bowl basket. Then afterwards he takes up another kind of herb. He prays a different prayer over it. Then he puts it in turn in the bowl basket. He does that same way to all his herbs. Then the herbs are through with. Then he picks up the bowl basket, with the herbs in it. Then he goes to the water, he packs it to the water. Then he puts water in his bowl basket on his medicine.

Karixas va̭: 'ī́·nnā̆́·k tó·ktā̆·mfūrùk payíkkihar 'uθá·nní·rak 'ī́·nā̆́'ᵃk. Xas piccī́·tc va̭: tó·tárìvkʸā̆ràvàθ pa'íccaha payíkkihar̉. Karixas patuparampúkkʷik̉, píccī̭:p tu'ícmaθ pa'íccaha'. Va̭: muppī́·m to·θrī́·c po·θá·nnī́·r̉ak. Karixas va̭: 'asé·mfir tuturukkúrihva pa'ássipak̉. 'Imxaθáý̉av pato·mtúpaha̭:k pappír̉ic. Xas vá̯:s tupaθxúttap̉. Va̭: vura

Then he packs it into the house where the sick person lies in the house. Then the first thing he makes the sick person drink some of that water. Then he starts in to steam him, first he makes him drink the water. He sets the bowl basket close to where he [the sick person] is lying. Then he puts hot boiling stones into that cup. It smells káː̭n ’úkri’ⁱ, ’úmmū̆·sti’. Pató·msip̓,[10] yíθ kuna to·pturukúrìhvà’. ’Iθasúppaː̭ vo·parampúkkikti payíkkihaṙ, vaː̭ po·parampúkkikʸarati pa’ípa ’uhyanakkṓ’ᵒt. ’Iθasúppaː̭ xas pó·mtū̆·pti’. Pu’imfirahírurav ikyā́·ttīhàp̓. Xas pató·mtup pappíric ’ikxurar, xas tukṓ·ha’. Yíθ tumússahina·ti pappíṙic, tó·mtup̓. Xas pa’ánnav patupíkya’ᵃr, xas vaː̭ to·pā́·tvaθ pa’aná·’ā̆·smū̆’ᵘk, vā̆ː̭mū̆·k to·pā́·tvaθ pa’aná·’aː̭s payíkkihaṙ. Xas yíθ kuma’íccahamū̆·k takunpíppā̆·tvaθ̓. Xas tuvṓ·nsip payíkkihaṙ, papupuxʷítc kā́·rīmhà’ᵃk. Xas ī́·m tupíktā̆·mnū̆puk pamuppíric pa’ané·kyáva’ᵃn, pa’ássipak̓, tu’íccunva ’ī́·kkʸam pappiṙic xáy kunmah. Xas tupíθxa’ᵃ pamu’ássip̓. Xas vaː̭ vur upavíkveː̭c pa’ássip po·pvā́·ramaha’ᵃk. Vaː̭ takunpîp pakkúha kó·vúr upsā́·nve’ᵉc pa’ássìpàk sùʔ, pato·pavíkva pa’ássip̓.

---

[8] The Ikxareyavs, when speaking of Human dying, always said tu'ī́·kkʸam, he has gone outside [the house], instead of tu'iv, he has died.

[9] Or pappíric.

Páva kṓ·k ʔané·kyáv̓an, pa’ánnav ukyā́·ttiha’ᵃk, ’íccaha puī́·ctīhàrà kuyraksúppa’ᵃ. Vaː̭ kari vura tu’aramsī́·priv pappíric to·kyā́·rā̆hà’ᵃk, tapu’íccaha ’ī́·ctīhaṙa. Xúː̭n vura kitc pupáttati kuyraksúppa’ᵃ, u’á·yti’: “Xay ’íccaha né·xra’, pafā́·t ni’ávaha’ᵃk.”

nice when the herbs get all cooked. Then he covers him [the sick person up with a blanket]. He stays there watching him. If it gets cooled off, he puts some other ones [hot boiling stones] in. All day long he steams the sick person, with what he has prayed over. It takes all day long to cook it. They do not make it so hot. Then when the herbs "get cooked" in the evening, then he quits. The herbs look different, when they are done. Then when he finishes the medicine, then he bathes him with the medicine water, with the medicine water he bathes the sick person. Then they bathe him with other [ordinary] water. Then the sick person gets up, if he is not too sick. Then the steaming doctor packs his herbs outdoors, in the bowl basket, he hides the herbs outside, lest people see them. Then he washes out the bowl basket. He is going to take it along with him when he goes home. They say that he is going to take all the sickness away in the bowl basket, when he packs it home with him.

That kind of steaming doctor, when he makes his medicine, does not drink water for three days. From the time that he starts to go to pick the herbs, he does not drink water. He merely spoons acorn soup for three days, he is afraid "I might get thirsty if I eat anything."

---

[10] Lit. if it becomes extinguished, said of fire. A curious extension of the verb.

XVI. Pahū́·t 'ihḗ·raha kunkupatáyvárahiti pa'akúnvā́·nsa'

Hā́·ri po·'ákkunvūtihaː̭k pa'ára'^{a}r, táyaː̭n yiθθa súppa 'ihḗ·rah uptayváratti', payíθθa kúkkuː̭m 'ikk^{y}urā́· to·kfúkkuvra'^{a}, kúkkuː̭m vaː̭ káː̭n 'ihḗ·raha tutáyva'^{a}r, vaː̭ pay pakunkupavé·nnáffipahiti':

"Tù·ycìp, tcimi pay nu'ákki pehḗ·raha'. Naː̭ mahávnikáyā·tche·cik̓, tù·ycìp. 'Ṓ·k tani'áhu'^{u}. Vé·k nipikyā́·rāveː̭c pami'aramahé·cci'^{i}p. Pamikinínnā·ccitc ve·k nipíkyā́·rāve'^{e}c."

Pehē·raha'uhíppi', vaː̭ mit pakuntáyvarattihat̓, hā́·ri mit vur ihḗ·raha'. Payḗ·m vura pa'apxantī·tcʔihḗ·raha' patakuntayávratti'.

(HOW HUNTERS "SPOIL" TOBACCO)

Sometimes when a person is hunting he throws tobacco around many times in one day, whenever he gets to the top of a ridge, he throws tobacco there again, he prays thus:

"Mountain, I will feed thee this tobacco. Mayst thou be glad to see me coming, mountain. I am coming here. I am about to obtain thy best child. Thy pet I am about to obtain."

It was stem tobacco that they used to throw around, sometimes leaf tobacco. Nowadays it is the White man tobacco that they throw around.

1. Yíθθa pákkuri po·pívúyrī·nk^{y}ūti pahū́·t pehḗ·raha kunkupe·ptayváratti pakunʔákkunvutiha'^{a}k

(SONG TELLING HOW HUNTERS THROW TOBACCO AROUND)

The following kick-dance song tells of a hunter throwing tobacco:

'Itaharā́·n vúra
'Ihḗ·rah uptayváratti
'Ī́·k^{y}am vavunayvítcva'^{a}n 'í·yá.

He spills [=prays and throws around] tobacco 10 times, he who is walking around outside [=the hunter].

XVII. Patciríxxu’ᵘs, pahū́·t mit kʸáru vura kunkupe·hrṓ·hitihať

Tciríxxu:̭s ’u:̭m vura pū·victunvḗ·ttcaś.ᵃ Kaʔtimʔī́·nʔírahiv kuníhrū·vti’,[1] karu vura Panamnikʔírahiv̇, karu vura karukʔírahiv va:̭ káru ká:̯n vura kuníhrū̆·vti patciríxxu’ᵘs, karu vura pasarukʔámku:̭f[2] takunikyā́·ha’ᵃk, kuníhrū·vti va:̭ patcirixuspū́·v̇ic.

Va:̭ vúra kitc tafirapuhpū·victunvḗ·ttcas. Xé·hva:̭s káru ’ù:̭m vùrà yìθ, xé·hva:̭s ’u:̭m ’uhrámpū̆·v̇ic. Víkkʸapuhak vúra suʔ ’umáhyā̆·nnahiti’.

’Itráhyar patcirixʸuspū́·vic va:̭ viri va:̭ ’axyaráva kunikyā́·tti pa’uhíppi’, Kaʔtimʔī́·n pakunʔícrī·mtiha’ᵃk, pata’ifutctimitcsúppa:̭ pa’a·h kunikyā́·tti máŕuk, ’inkira’ahíŕam. Xas va:̭ kunmútpī·θvuti kʸá:̯n pa’ahirámti:̭m pa’uhíppi’, pakunvé·nnáfiptiha’ᵃk.

’Itráhyar patciríxxʸu:̭s kṓ·kā̆ninay vura va:̭ kuníhrū̆·vti’, va:̭ vura ’ata kitc kʸá:̯n ’itnṓ·ppitc kuníhrū̆·vti patciríxxʸu:̭s pasarukʔámku:̭f takunikyā́·ha’ᵃk, va:̭ ká:̯n ’Amé·kyā́·ram ’itrṓ·p papū̃·victunvḗ·ttcas yíθθa puvíckʸā̆·mmak kunmáhyā̆·nnati suʔ.[3]

(THE TCIRÍXXUS, AND WHAT THEY DID WITH THEM)

Tcirixxus are little sacks. They use them at the Katimin new year ceremony, and at the Orleans new year ceremony, and at the upriver new year ceremony, they use the tcirixxus there, too, and when they make the downslope smoke they use the tcirixxus sacks.

They are nothing but little buckskin sacks. A xehvas is different, a xehvas is a pipe sack. They are kept in a vikkʸapu.

They fill 10 tcirixxus sacks with stem tobacco on the last day of the Katimin target shooting when they make the fire upslope at Inkir fireplace. Then they throw around the stem tobacco there by the fireplace, while they pray.

They use 10 everywhere except only 5 tcirixxus at the downriver smoke, there at Amekyaram they put 5 little sacks into one big sack.[3]

---

[1] For detailed description of the use of tcirixxus at the Katimin new year ceremony see pp. 245–247.

[2] Referring to the Yutimin spring salmon ceremony.

[3] Models of the large and small tciríxxu’ᵘs sacks used at the spring salmon ceremony were made by Mrs. Mary Ike, and are shown in Pl. 36. The large sack has a drawstring: ’uptṓ·ntcíccarahiti vastáŕan, it draws together with a thong.

Patciríxxuː̭s takunikyā́·ha'ᵃk, súʔkam kuníkrū̆·pti', 'íppàmū̆'ᵘk, pavura paxé·hvaː̭s kunkupé·krúppahiti'. Karixas yíθθukamkam takunpū́·vrin patakunpíkyā̆·raha'ᵃk.	When they make a tcirixxus, they sew it wrong side out, with sinew; they sew it the same way as they do the pipe sack. Then they turn it right side out when they finish making it.
Kárixas 'ipannī́·tc vastáran takuníkrū̆·pka', vaː̭ mū̆· kunipkíccape'ᵉc.	Then they sew a thong at the top to tie it up with.
Karixas pakunvé·nnáfiptiha'ᵃk, vaː̭ takunpíppuṙ, pa'uhíppi kunmútpī·θvuti'.	Then when they pray, they open them up, they throw the stem tobacco around.
1. Pahū́·t Kúː̯f [3a] 'ukupáppī·fkʸuna·hanik paḷaʔtimʔī·nye·ripáxvū̆·hsa', pamuppákkuri tciríxxuː̭s 'upivuyrī·mkʸū̆tihanik Kû·f	(HOW SKUNK SHOT THE KATIMIN MAIDENS, HOW SKUNK MENTIONED TCIRIXXUS IN HIS SONG)
'Uknî·. 'Ata háriva kunʔárā̆·ràhìtì'.	Ukni. They were living [there].
Taː̭y vávan vúra vaː̭ káː̯n pa'ifáppī·ttitcàṡ. Xas uː̭mkun vúra vaː̭ kunkupítti', 'immʸáː̯n kúkkuː̭m pakunʔū́·pvàn'và, Maʔticrâ·m. Tcavura pā́·npay 'iθā́·n kuma káṙi te·kxurar vaː̭ káː̯n takunpavyíhiċ, pamukunʔatimnampī́·m'matc.[4] Ta'íp kó·vúra pamukun'áttiv 'axyár kunikyā́vo'ᵒt, ta'ip kʸáː̯n kunipvumníccrī·hvàt pamukunʔáttiv̇. Tcimi kunpávyihcipre·vic, takunkáriha pakunkupapávyihciprehe'ᵉc.[5] Xas máruk kunítrā̆·ttì'. Tcimaxmay máruk 'aficnihanyā́·matc 'u'íhun'ni. Vúra uː̭m yā́·matc pa'afícnihan'nitc, tupá·nváyā̆·tchè'ᵉn. Puráː̯n takunippḗ'ᵉr: "'If yā́·matcitc pammáruk ta'íhunnihaṅ." Tcavura pā́·npay vura	There were many girls there. What they were doing was just going out to dig roots every day, at Maticram. Then later on one evening they were sitting there, by their pack baskets. They had already filled all their pack baskets; they had put their pack baskets in a row. They were about to start home, they were already fixed up how they were going to go. Then they looked upslope. Behold from upslope there came a good-looking dancing youth. He was good-looking, that youth; he was all painted up. They said to each other: "He is nice-looking, that one who danced down." Then after a while he danced downslope a little closer,

---

[3a] Western Spotted Skunk, *Spilogale phenax* Merriam, also called tcínṅim and tcinímkʸa'ᵃm (-ka'ᵃm, big).

[4] They were just resting from making their loads.

[5] Referring to their loads being made up, ready to pack.

ta’ū́·mmukitc po·’íhùnnīhtì’, po·θívtā·ptì’. Fā́·t kúnic[6] ’umsivaxavrī́·nnātì pamúθva’ᵃy, kipa tcántca:̭f pamúθva’ᵃy, pakunímmʸū́·stì’. ’Upakurī́·hvū̆tì’.

Song by the Skunk

Kú·fan ʔán ʔán ʔán[7]

Tcírixus tcirí·xú·s.

Tcavura páy kʸó·mahitc xas ’á:̭v utcyirunnī́·hvānà’. Kárixas kun tṓ·r̓ic, pa’ifáppīttītcàś, kṓ·v ikpíhan pamúppif̓. Kárixas kunpúffā·thìnà’. Kárixas kú:̭k ’úskā·kmà’, pa’áttimnam ’uvúmnī·nnḗ·rak kú:̭k ’úskā·kmà’. Ta’íttam ’árun ’ukyā́·vō·hè:̭n pamukunʔáttiv̓. Kunikríttuv pa’ifáppī·ttìtcàś, takunpúffā·thìnà’, takunimyū́·mnihina:̭ pappif. Xas upíθvássip̓. Tcavura pā́·npay ká·kkum takunpímtav̓. Tcavura pā́·npay kóvúra takunpímtav̓. Yánava kó·vúra ta’árun pamukunʔáttiv̓. Xas kunpávyī·cìp̓. Atimnamʔánnunitc kunpatícci:̭p. Xas sáruk kunpíhmarun’ni.

Xas kunpávyihma’, sár̓uk, pamukunʔikrívra’ᵃm. Makúnki:̭t Kṓ·va kunʔárā·ràhìtì’. Xas yíθθ upî·p: “Púffa:̭ pananutáyi’ⁱθ. Máruk ’afícnihanitc u’íhunnihat̓. Viri va:̭ ’ī́·n takinyaváyī·pva’. Xas vura hū́·t va:̭ vura pakininnníccahe’ᵉn, púxay vúra kinmáhe’ᵉn. Va:̭ vura kárixas nupmahónko’ᵒn, panupifúksi’ⁱp. Yánava tapúffa:̭t pananutáyi’ⁱθ. ’Ī́p kʸinpífkʸo’ᵒt. Vúra ’u:̭m kè·mìc.” Xas pamukúnki:̭t ’up-

dancing the war dance. His front side shone up bright, it was so white, as they were looking. He was singing.

Song by the Skunk

Kú·fan ʔan ʔán ʔán[7]

Tobacco sack, tobacco sack.

Then when there close he breathed on their faces. Then the girls all fell over, his poison was so strong. They fainted. Then the skunk jumped over toward there, toward where the pack baskets were sitting. Then he emptied all their pack baskets. The girls were lying in a pile; they had fainted, they were giddy from the poison. Then he put the load on his back. Then after a while some girls came to. Then all came to. Behold they saw that all their pack baskets were empty. Then they went home. They were packing back empty baskets.

Then they got home, downslope, to their living house. They lived with their grandmother. Then one said: “Our cacomites are all gone. A boy danced down from up on the hill. He took them away from us. We do not know what he did to us, we never even saw what he did to us. We did not feel it until we got up again on our legs. Behold our cacomites were all gone. He poisoned us. He was venom-

---

[6] Lit. like something.

[7] This line has no meaning.

pî·p: "Vâ·nìk, manik tani'á·pūn'ma, Kû·f. Manik nikyā́·vic pakukupé·kkʸárahe'ᵉc." Karixas 'úkya vó·hxáŕa. Xas uppî·p: "Mā́·pay, pakúkku‸m uppíhùnnīhà'ᵃk, vé·kpaymū̆·k kú·krúkkùvàrè'ᵉc."

Xas kúkku‸m po·ssúppā·hà', kúkku‸m kunívyī·hcìṕ, kunʔū́·pvānva kúkk'ᵘm. Mahʔī́·tnìhàtc kúkku‸m kunívyī·hciṕ. Tcavura kúkku‸m ta‸y takunʔū́·pvānà'. Tcavúra kúkku‸m takunvumnícrī·hva pamukuntáyi'ⁱθ. Tcimaxmay kʸúkku‸m máruk u'íhun'ni. Tcavura ta'ū́·mmukit́c. 'Upakurī́·hvūtì'.

Song by the Skunk

Kú·fan ʔan ʔán ʔán [8]

Tcírixus tcirí·xú·s

Karixas ta'íttam kúkku‸m 'utcyírùnnìhè‸n 'â·v. Xas yíθθa tupúffā·thà'. Xas yíθθ u'árihciṕ. Pa'ípa u'árihcipre·nhat́, káruma vo·'avíkvuti pavō·hxáŕa. Ta'íttam vo·krúkkùvāràhe‸n pavō·hxárahmū̆'ᵘk.[9] Yo·tákníhun'ni. Yássáruk utákníhun'ni. Kárixas kunpatícci'ⁱp pamukuntáyi'ⁱθ, kunpatícci'ⁱp, takunʔā́·tcitchina'ᵃ. Xas sáruk kunpávyī·hmà pámukunʔikrívra'ᵃm. Xas kunpî·p: "Tánupíykʸárav́ar. Hínupa va‸ 'ī́·n pakinyaváyyī·pvùtìhàn̉ìk."

Púya va‸ 'u‸m 'ukúphān'nìk. Kû·f. Va‸ vúra ká‸n pirícri‸k

ous." Then their grandmother said: "Surely, I know, it is Skunk. I will make something so you can kill him." Then she made a long digging stick. Then she said: "Here, if ever he dances downslope again, ye must stick him with this."

Then when morning came, they all went again, they went again to dig roots. They went early in the morning. They dug lots again. Then again they set in a row their loads of cacomites. Then all at once from upslope he danced down again. Then he came closer. He was singing.

Song by the Skunk

Kú·fan ʔan ʔán ʔán [8]

Tobacco sack, tobacco sack.

Then he again poisoned their faces. Then one of them fainted. But one of them jumped up. The one who had jumped up, she had the digging stick in her hand. Then she stuck him through with the long digging-stick. He rolled downslope. Downslope he rolled. Then they put their loads of cacomites back on their backs, they were so glad. Then they got back downslope to their living house. Then they said: "We finished him. He is the one that always did take it away from us."

That is the way he did, Skunk. He went into the brush there.

---

[8] This line has no meaning.

[9] Behind.

’uvṓ·ntákrahaṅik. Va̭ vura ká̯n ’upkḗ·vīcrìhàṅìk.[10] Víri va̭ ’ṷm vura payḗ·m kar imxaθakkḗ’ᵉm, pamúppiř. Káru va̭ kumá’i’i pakkatca’ī́·mitc ’u’áhō̆·ti’, kuníykkʸáranik pikváhahiřak, vṓ·hmṹ·k kunikrúkkùvàrànìk ’afuptcúřax. ’Ikxaram xas uvúrā̆·yvùtì páyváhe’ᵉm. ’U’á·púnmuti vúra pá’ṷm tcaka’ī́·m’mitc ’u’á·púnmuti vúra patcé̯tc kunī́·kkʸare’ᵉc, pa’ī́·m ’uvúràyvū̆tìhà̭k súppā̆·hàk. Kári vari vúr uʔá·θvuti’.

He was metamorphosed there. And it smells yet, his poison does. That is why he walks slow, because they fought him in story times, because they stuck him through behind with a digging stick. He travels around nights now. He knows that he is slow, he knows that they can easily kill him if he goes abroad by day. He is afraid yet.

Kupánnakanakana. Kú̯f ’ukúphā̆·n’nìk. Viri ’Ā́xpṷm ’ī́·n pa’afuptcrúax kunikrúkkùvā̆ràṅìk. ’Ṷmkun va̭ paye·ripáxvū̆·hsahaṅik, ’Ā́xpu’ᵘm. Viri va̭ ’ṷmkun pakunkúphā̆·n’nik. ’Ṷmkun Kaʔtimʔī̆·nʔifáppī·ttcā̆shàṅìk.

Kupannakanakana. Skunk did thus. And Meadow Mice stuck him through. They were girls, Meadow Mice. And that is the way they did. They were Katimin girls.

Tcé·mya̭tc ’ík vúr Icyā̆́·t ’imcī̆́·nná·v̓ìc. Nanivássi vúrav e·kiniyā̆́’ᵃtc. Tcé·mya̭tc ’ík vúra ’Atáytcukkinatc ’i’ú·nnúprave’ᵉc.

Shine early, Spring Salmon, hither upriver. My back is straight. Grow early, Spring Cacomite.

---

[10] To become the modern animal.

XVIII. Pahū́·t kunkupe·hrṓ·hiti pehḗ·raha pa'írahīvha'ᵃk

(HOW THEY USE TOBACCO IN THE NEW YEAR CEREMONY)

To understand the following texts on the use of tobacco in the New Year ceremony, we shall give here the briefest outline of this ceremony, complete texts on which have been obtained and will be presented as a separate publication.

The ceremony was held at only three places: At Innam (at the mouth of Clear Creek), at Katimin, and at Orleans. It consisted everywhere of two sections: the 'icriv, or target shooting, a 10-day fire-kindling and target-shooting ceremony, during which the medicine man goes upslope each day to kindle fire at a different fireplace, followed by a crowd of men and boys who shoot arrows at targets as they go up and who reach the fireplace after he has kindled the fire and has started down the hill; and the 'írahiv, the culmination of the ceremony, which consists of a vigil of the medicine man by a sand pile called yúxpi'ⁱt during the night of the tenth day and festivities on the eleventh day, ending when they stop dancing the deerskin dance at sundown on the eleventh day. The medicine man remains in the sweathouse for 5 nights after the the night spent at the yúxpi'ⁱt (for 10 nights if he is officiating for the first time), but these additional days are not included in the period known as 'írahiv, which consists only of one night and the following day.

The ceremony is held at Innam starting 10 days before the disappearance of the August moon, and a month later simultaneously at Katimin and Orleans, starting 10 days before the disappearance of the September moon. The night when the 'írahiv starts is the last night that the moon is visible; the medicine man sees the moon for the last time as he goes back to the sweathouse after his night of vigil at the yúxpi'ⁱt.

Those officiating in the ceremony are the fatavē̆·nna'ᵃn or "medicine man"; the 'imússa'ᵃn, or "helper"; the 'icrívā̆·nsa', or target shooters; the kixáhā̆·nsa', or boy singe-ers of brush; the 'ikyávā̆·nsa', or two maiden assistants of the medicine man; and the ko·pitxa·ríhvā̆·nsa', the officers of the preceding year, who have their separate fire near the yúxpi'ⁱt fire during the night of the 'írahiv.

There are always several men who can function as medicine man and the same man did not usually officiate for any considerable number of years, but there was interchanging.

The purpose of the ceremony is for the refixing of the world for another year, and from the Indian expression for this, 'iθívθā̆·nnē̆·n

’upikyâ·v́ic, he [the fatavé·nn’ᵃn] is going to refix the world, comes the term pikyavish, the name of the ceremony current locally among the Whites.

1. Pafatavḗ·nnaː̭n pahū́·t ’ukupa’ḗ·θtihahiti hitíhaː̭n pamu’úhra’ᵃm

(HOW THE FATAVENNAN ALWAYS CARRIES HIS PIPE WITH HIM)

Vura vaː̭ kunxákkă·nhītì pa’uhrâ·m pafatavḗ·nna’ᵃn.[1] Pu’ḗ·θtihara pamuvíkkʸapuhak pamu’úhra’ᵃm, tí·kʸan vura po·’ḗ·θti pamu’úhra’ᵃm, kó·kaninay vura pakúː̯k ’u’ū́ː̯mmūtì vaː̭ vur tí·kʸan u’ḗ·θti pamu’úhra’ᵃm. Hitíhaː̭n vura po’ḗ·θti’.

The fatavennan just goes with his pipe. He does not carry his pipe in his basketry sack, in his hand he carries it; everywhere he goes he carries his pipe in his hand. He never lets go of it.

’Ī́·nnā́·k patu’íppavar vaː̭ vur u’ḗ·θti pamu’úhra’ᵃm, muppī́·m to·θθáric patù’àv. Xas ’ī́ː̭m takunʔíhyiv́: “Xay faː̭t ’úxxʷak̓, fatavé·nnaː̭n ’aː̭s tu’ic.”

When he goes over to eat in the cook house he carries it; he lays it down by him when he eats. Then they holler outside: “Let there be no noise, the fatavennan is eating.”

’Ā́·pun to·θθáric[2] patcim upā́·tvḗ·caha’ᵃk, pamu’úhra’ᵃm. Pamusíttcakvūtvar karu ’ā́·pun tó·θθī́·cri’. Xas pa’aː̭s tuvákkuṙi. Xas patupippā́·tvāṁar, kúkkuː̭m to·psíttcakvūtva’, kúkkuː̭m tó·ppḗ·tcip pamu’úhra’ᵃm

He sets his pipe on the ground when he is going to bathe. He puts his belt on the ground too. Then he goes into the water. Then when he comes out, he puts on his belt again, he picks up his pipe again.

Vura ’uː̭m kuna vura ’uː̭m púvaː̭ káː̯n ’ihē·ratihaṙa, payuxpíː̭ttak tupihyarihicriha’ᵃk.

But he does not smoke when he stands by the yúxpi’ⁱt.

2. Pahū́·t kunkupe·hḗ·rana·hiti Kaʔtimʔī́·n pa’áxxak tukunníha’ᵃk

(HOW THEY SMOKE AT KATIMIN ON THE SECOND DAY OF THE TARGET-SHOOTING CEREMONY)

Vaː̭ kari ’áxxak tukúnni Kaʔtimʔī́·n Papihnḗ·f ’Uθá·nnī́·rak ’úsrī·mti’, xas vaː̭ kari píccíː̭p pa’í·críhraː̭m takunívyī·hmaha’ᵃk, karixás ’aː̭h takuníkyav́. Vaː̭ pakunkupafu’íccahiti vaː̭ ’uː̭m pú-

On the second day [of the ’icriv ceremony] at Katimin when they target shoot at Pihnḗ·f ’Uθá·nní·ṙak, first when they get there, they make a fire. They believe there will not be such a big snow

---

[1] The medicine man in charge of the New Year ceremony.

[2] He lays it, does not stand it on end.

tahkā·mhē·cara ’ícya’ᵃv. Karixas va:̭ ká:̯n kó·vúra takunihḗ·rana’ᵃ, hấ·ri ’itrṓ·p ík pó·hrâ·m, viri va:̭ purá:̯n kunʔiθθī·hvuti po·hrâ·m, kuyrákya’ᵃn ik hấ·ri ’axákya:̭n takunpíppī·ckiv̇. Púyava:̭ kó·vúra takunihḗ·rana’ᵃ. Xas va:̭ kárixas patakunkṓ·ha pakunihḗ·rana·ti’, takunpíccunva pamukunʔúhra:̭m sítcakvutvassúŕuk.[3] Karixas patakunkuníhra’ᵃn, takuníyvā·yra’ᵃ.[4]

Va:̭ vura kitc kʸá:̯n kunívyī·hmuti payé·ripáxvū·hsa’, va:̭ vura ká:̯n kṓ·mmahitc kunikrū́·nti’, purá:̯n kunʔā́·nvaθti’.[5] Pakunpihḗ·ramaraha:̭k pa’ávansaś, karixas ík kunpíhmarunnihe:̭c paye·ripáxvū·hsa’. Karixas pa’ávansas patakunkuníhrā·nnaha’ᵃk, va:̭ kári va:̭ paye·ripáxvū·hsa tákunpî·p: “Mava takuníyvā·yra’ᵃ.” Súva takunpî·p: “Híθθuk híθθuk̇.” Takuníyvā·yra’ᵃ. Va:̭ kari paye·ripáxvū·hsa takunpíhmarun’ni.[6] Va:̭ piccī́·tc kunímmʸū·sti patakunkuníhra’ᵃn. Sáruk takunpíhmārun’ni, takunpá·tvan’va. Kárixas í kunʔáve’ᵉc. ’Avákka:̭m takunpíkyav̇. Va:̭ kari vura tákunʔav patakunpíppā·tvaḿar. Va:̭ kari pa’ávansas patakunpávyíhukaha’ᵃk, patakunpícrī·criha’ᵃk,[7] ’u:̭mkun karu takunpá·tvana’ᵃ, karixas patákunʔav ’u:̭mkun kaŕu. Páva:̭ kắriha:̭k pe·crívahivha’ᵃk, ’itcā́·nitc vúra kunʔá·mti’.

in the winter time. Then they all take a smoke, sometimes there are five pipes there, they pass them to each other, they take two or three puffs each. Behold, they all smoke. Then when they are through, they put their pipes away under their belts. Then they shoot as they go upslope; they are “spilling in upslope direction.”

The girls only go that far, they wait there a little while, they paint each other. When the men get through smoking, then the girls all run back downslope. Then when the men start to go shooting along up, then the girls say: “I see, they are spilling in upslope direction.” They hear them say “híθθuk híθθuk̇.” They are spilling in upslope direction. Then the girls all run back downslope. They watch when they [the men] first start in to shoot along up. They all run back downslope, they go and bathe. Then they eat. They fix a big feed. They eat when they finish bathing. Then whenever the men-folks come back, after they come back from the target shooting, they also bathe, and then they eat, too. At that time, the time of the target shooting, they eat only once [a day].

---

[3] Their belts are all that they have on.

[4] Referring to “spilling up” their arrows, i. e., shooting them.

[5] The girls of course do not smoke.

[6] They have eaten no breakfast.

[7] This is the old term for coming back down from target shooting. This form of the verb is used of this act in the New Year ceremony only.

3. Pahū́·t mit kunkupíttihat ū́hʔáhakkuv kumasúppa'^{a}

Patcim u'írē̆·càhà'^{a}k, patcim upíkyā̆·rē̆·càhà̭:k pafatavḗ·nna'^{a}n, ('ítahara súppa ukyā́·tti', 'avíppux po·kyā́·tti', 'itcá̯:nitc vúr 'u'á·mti 'ī̆kxùrā̀ṙ), 'áxxak usúppā·ha [8] 'ukṓ·he'^{e}c viri va̭: kari pe·hḗ·raha 'uvḗ·nnārati', pá'ṷ:h [9] 'u'áhàkūmtì'. Víri va̭: pó·θvū·yti 'uhʔáhakkuv pasúppa'. 'Ā́s ká̯:n 'úkri'^{i}, 'Uhtayvarára'^{a}m,[10] viri va̭: ká̯:n 'ávahkam takunθí·vtak pa'uh^{w}íppi', máhʔi̭:t takunθí·vtak kâ·n. Xás va̭: tu'áhakkuv pafatavé·nna'^{a}n. 'Uvḗ·nnāti vura po·'áhakkumti pe·hḗ·raha' hitíha·n vuṙa. Va̭: ká̯:n suʔ to·θθí·vramni víkk^{y}apuhak patu'ū́·ssiṗ. Karixas tu'áhu'^{u}. Máruk 'a̭:h tó·kyā́·r pa'ahíram'mak. Máruk to·nnâ·. Wíkk^{y}ap uskúruhti'. Xas pammáruk 'a̭:h tó·kyā́'^{a}r.

Kaʔtimʔī́·n karu vúra va̭: kunkupítti' pámitva kunkupíttihat Panámni'^{i}k, va̭: karu vúra va̭: ká̯:n kunkupitti kahʔínna'^{a}m, va̭: karu vura ká̯:n va̭: yíθθa súppa̭: 'úθvū·yti 'uhʔáhakkuv̇. Pa'as Kaʔtimʔī́·n va̭: ká̯:n pó·kri̭: KarukʔáꞏssakSUB[11] mukkā́·m.

(HOW THEY USED TO DO ON THE DAY [CALLED] "GOING TOWARD TOBACCO")

When the New Year ceremony is about to take place, when the fatavennan is about to finish his work (he works 10 days, working without eating, he eats just one meal evenings), two days before he gets through, he prays over tobacco, he goes toward tobacco. They call that day "the going toward tobacco." There is a rock there, and they put on top of it there the tobacco stems, in the early morning they put them on there. Then the fatavennan goes toward it. He keeps praying all the time that he is walking toward the tobacco. He puts it in his wikk^{y}apu when he picks it up. Then he goes on. He makes a fire upslope at the fireplace [of that day]. He goes upslope. He is packing his wikk^{y}apu. Then he makes a fire upslope.

At Katimin they do the same as they did at Orleans, and they do the same upriver at Clear Creek, one day there, too, is called "going toward tobacco." The rock at Katimin is just upslope of Karukassak.

---

[8] On the eighth day.

[9] Old ceremonial name of tobacco, here *volunteered.* The word is scarcely ever used nowadays.

[10] Mg. where they spoil (i. e. pray and throw) tobacco. The rock and place are a little toward Georgie Orcutt's house from the Orleans schoolhouse.

[11] The rock at Katimin spring. The rock at Katimin is called 'Uhθí·críhra'^{a}m, mg. where they put tobacco on.

4. Pahū́·t kunkupitti pata'ifutctimitcsúppa pe·crîv Kaʔtimʔī́'ⁱn

Pa'ifutctimitcsúppa' pa'a:̭h upikyā́·tti pafatavḗ·nna'ᵃn, 'itaharappū́·vic tu'ā́·pha', tciríxxu'ᵘs. Pamuvíkkʸàpūhàk sùʔ tumáhya'ᵃn. Va:̭ piccī́·tc 'ukupítti 'ikmahátcra:̭m tuvṓ·nnupuk̇. Kárukʔá·ssak tó·ppā́·tvàṙ. 'Uhrá:̭m 'u'ḗ·θti tí·kkʸaṅ. 'Ā́s tī:̭mìtc tó·θθáṙicri pató·pā́·tvāhà'ᵃk. Xas va:̭ patu'íppak 'ī́·nnā́·k vura tó·pvṓ·nfùrùk vḗ·nnáṙam. Kunikrū́·nti vura 'ī́·nnā́·k. Xas takunkíffaṙ.[12] Kárixas takunʔā́·n'vaθ,[13] 'ikxáramkunic takunʔā́·nvaθ 'a·xkúnic káṙu. Pícci:̭p 'iθá'ì:̭c vura 'a·xkúnic takunī́·vúṙuk. Karixas 'ikxárammū́·k takuntapúkpuk[14] pamúpsi:̭ kʸáru pamútra'ᵃx, 'ikxaramkunicʔã·nvahamū́·k. Káru 'á:̭v takuniptḗ·ttìvʽraθ. Vicvá:̭n 'aváhkan karu yíθθa takuntáppukraṿ. Xas pamupipθáric kʸaru sákriv takuníkyaṿ.[15] Xas pamupíkvas karu takunihyákkuri, sákriv vúra takuníkyaṿ. Xas va:̭ patcím uvā́·rame'ᵉc, víkkʸapuhak takunmáhyan patciríxxu'ᵘs, 'itaharatciríxxu'ᵘs.

(HOW THEY DO ON THE LAST DAY OF THE 'ICRIV AT KATIMIN)

The last day, when the medicine man makes the fire, he takes along 10 sacks, tcirixxus. He puts it in his basketry sack. The first thing he does is to come out of the sweathouse. He goes to bathe at Karukassak. He is packing his pipe in his hand. He puts it [the pipe] by the water when he bathes. Then when he comes back he goes into the prayer house. They [two or three men] are waiting for him inside. Then they are prompting him. Then they paint him. They paint him black and red. They first paint him all over with red. Then they transversely stripe his legs and arms with black paint. And they paint a [black] bar across his face. And they paint a [black] bar across on his belly. Then they make tight his back pug. Then they stick in his plume; they make it tight. Then when he is ready to go, they put the tcirixxus into the wikkʸapu[15a] 10 tcirixxus.

---

[12] This verb is used of this prompting only. Two or three men are always waiting there and after the medicine man enters instruct him what to do for that day, no matter who he is or how many times he has been fatavé·nna'ᵃn. Tínti'ⁱn always answers them impatiently: Na:̭ vúra nik ni'á·púnmuti pánikʸuphḗ'ᵉc, I know what to do.

[13] They paint him good this noon for the paint will still be on him when he goes to the yúxpi'ⁱt that evening, and he wears this paint all night, during the height of the ceremony.

[14] Ct. takunxúripha', they stripe him lengthwise.

[15] I. e., they tie his hair tightly into a pug at the back of his head. His hair is gathered into a pug, into which the plume is stuck, and there is a mink skin on top of his head, the whole being fastened with iris string.

[15a] The ceremonial quiver.

Xas kó·vúra takunʔíttcunvana:̭ pa'ára'^{a}r. Yíθθa 'ávansa 'ī·m tuvṍ·nnū̆puk̓, tó·hyiv̇: "Kikʔíttcunvana'^{a}. Fatavḗ·nna:̭n tuvā́·ṙam. Kikʔíttcunvana'^{a}. 'Iθyáru kárù vùṙà. Fatavḗ·nna:̭n tuvā́·ṙam." 'Iθyáruk 'uhyivk^{y}ā́·nvuti pó·hyī·vtì'.[16] Kó·vúra takunʔíttcunvana:̭ pa'ára'^{a}r. Pamukúnti:̭v káru vura takunipcívcap̓. Tákunxus xay nuθíttiv po·ríkkī·khītì'. Va:̭ puθíttī·mtīhap po·ríkkikhe'^{e}c. Pa'ára tuθittívaha'^{a}k po·ríkkikho:̭ti, to·ppí:̭p: "Tánì'ā̆·ksā̆n'và, tcími 'ā̆·vnē̆·mtcā̆kkè'^{e}c." Xás va:̭ kunipítti patuvṍ·nnū̆pùk̓, xánnahitc vura tutaxaráppàθθùnàtí', vḗ·nnáram 'é·nicrupátti'^{i}m. Kárixas 'ick^{y}i vura tu'áhu'^{u} patuvā́·ram. Maʔ tuvā́·ram 'ahíṙam, 'Inkira'ahíram Màʔ. 'U:̭m vura páttce:̭tc tuvā́·ṙam, pe·mússa:̭n 'u:̭m xara xas 'uvā́·ramuti'.

Then all the people hide. One man [of the prompters] goes outside [the cookhouse] and hollers: "Ye hide. The fatavennan is going. Ye hide. On the other side of the river, too. The fatavennan is going." He is hollering across river when he hollers. All the people hide. They stop their ears.[16a] They think they might hear the sound of stepping. They must not hear the sound of stepping. If one would hear the sound of his slow striding, he says: "I am going to have an accident, my face will be burned." They say that when he comes out he strides around for a while outside of the door of the cookhouse. Then swiftly he walks when he leaves. He goes to the Ma fireplace, to the fireplace at Inkir [called] Ma. He sets out alone, the helper sets out later.

---

[16] The people of Katimin used all to leave their houses at the beginning of the New Year ceremony and camp under the bank at the edge of the river during the 10 days. They claimed that anyone who would stay in the houses at that time would not live long. The result was that much drying salmon used to rot in the houses during these 10 days and be lost. They are permitted to enter the houses for the purpose of making a fire for drying the fish, but are careless about attending to this and much of it spoils. Only those men in the sweathouse with the fatavennan are permitted to remain in the rancheria. That is why the crier faces across river direction, toward the people encamped on the hither bank and those on the Ishipishrihak side.

[16a] The ears are stopped by inserting forefingers in ear holes tightly, pinching with the thumb the lower part of the external ear against the forefinger, and often in addition pressing the whole fisted hand against the ear. This effectually closes the ears to the sound of the fatavennan striding and stamping. 'Utaxaráppaθunati', he strides. 'Uxaprikicrí·hvuti', he stamps. 'Uríkkikho:̭ti', there is a sound of slow striding or stamping. 'Uríkrī·khītì', there is a sound of stepping or walking.

Xas patu’û·m, va:̭ vúra kari tuvḗ’ᵉn, papiccī́·tc ’ahíram tuváram’ni. Xas pa’ahirámti:̭m vura yáv tó·kyàv̇. Tutatuycunáyā̆·tchà’.[17] Ké·tcri:̭k tiríhri:̭k vura patutáttuycuṙ. Pakúha yí:̯v ’uptátùyūtì’. Va:̭ mká:̯n pó·vḗ·nnātì po·táttùycūrùtì’, suʔ po·xxūti’.

Víri va:̭ ká:̯n káru pe·hḗ·raha pó·táyvárati ’ahirámti’ⁱm, pe·hē̃·rahatciríxxu’ᵘs. pe·hḗ·raha po·mútpī́·θvūtì’. Tcimítcmahitc vura po·mutpī́·θvuti’. Pattuycip va:̭ ’u:̭m té·citc ’ákkihti pe·hḗ·raha’, satimʔu:̭y karu vur u’ákkihti’. Va:̭ vúra tó·ffí·pha pe·taharatciríxxu’ᵘs, po·vḗ·nnāti’. Kárixás va:̭ pavastaranpu·vicʔárunsa to·pmáhyan víkkʸapuhak̇, patcirixuspū́·vic ta’árunsa’.

Kari piccī́·tc pe·krívkir kuna to·ptā́·trūprav̇, va:̭ ká:̯n ’upit.cipninankṓ·ttīhe:̭c passúrùkkūrìhàk̇ pa’ahupʔikríttu’, po·krítumsīprivti pa’áhup. Tce·myátcva vo·pímmʸū̆·stìhè:̭c pattu·ycip. Súva tapu’imtaranā́·mhitihara pattu·ycip, suva tapumā́·htihaṙa, kári xas ìk ’ukṓ·he:̭c pa’áhup ’ukyā́·tti’. Vur ’u’á·púnmuti paká:̯n ’uptā́·trūprave’ᵉc, pícci:̭p takunʔikcúppi’. Va:̭ vura kitc kʸá:̯n pasúrùkūri kunikyā́·tti yíttcakanitc kó·vúra kumaháriṅay.

Xas ’u:̭m vura tu’írip pafatavḗ·nna’ᵃn, vuru ’umá·hiti’, ’u’á:̭púnmuti pakâ·n takunikcúppi pícci’ⁱp. ’Ā́hupmū́·k vura tu’íṙip. ’Ā́·pun tu’írìpkʸūṙi. Va:̭ ká:̯n suʔ tó·pmah pe·krívkiṙ. Va:̭ vura ká:̯n tó·psā̆·mkìr pasúrùk-

Then when he gets there, he prays, when he first enters the fireplace ground. Then he makes the place about the fire clean. He sweeps it up good. He sweeps a big wide place. He is sweeping disease afar. That is the place where he prays, when he sweeps, thinking it inside [not speaking it with his mouth].

He also throws around tobacco there by the fireplace, the tcirixxus sacks of tobacco; he throws the tobacco around. He throws it around a little at a time. He feeds the tobacco mostly to Medicine Mountain; he also feeds to Lower Mountain. He uses up 10 tcirixxus sacks of tobacco as he prays. Then he puts the empty buckskin sacks back into the wikkʸapu, the tcirixxus sacks already empty.

Then he digs up the disk seat; he will need to be looking from that hole at the woodpile as he is piling up the wood. He will be looking every little while toward the mountain. When the mountain is no longer visible, when he can not see it any more, then he will stop fixing the wood. He knows where to dig; they show him first. They make the pit just there at that one place every year.

Then the fatavennan digs; he has seen it; he knows the place; they have shown him before. He digs it with a stick. He digs down in the ground. He finds that disk seat there. He leaves it in the hole. He is going to sit

---

[17] Or Tutaxyasunáyā̆·tcha’.

ū̆rìhàk̓. Va꞉̭ ká꞉̯n po·kū̆·ntākicrihe꞉̭c pasúrùkūrihak̓. Karixas pa'áhup tó·kyav̓, to·kríttuvic pa'áhup̓. 'U꞉̭m vura va꞉̭ ká꞉̯n pícci꞉̭p tupíkyā̆·rànìk ká·kkum pa'áhup̓, 'axákya꞉̭n ká꞉̯n u'íppāhō̆·sàvàṅìk, pa'áhup ká꞉̯n 'úpsā̆·mkīràṅìk, pá va꞉̭ kári 'úyū̆·nkīrihe'ᵉc. Ta꞉̭y tó·kyav pa'áhup̓. 'Akó·ri·pux karu vura pa'áhup 'ukyā̆́·tti'. Vura purafā̆́·t 'ikyā̆́·rā̆tihaṙa, vura tí·kmū̆· kitc pukyā̆́·tti'. Súrukam tó·kríttuvic pa'ahúpkā̆·msà', 'ávahkam patú·ppitcaṡ. Tcé·myátcv upímmʸū̆·stì pattu·ycip, suʔ va꞉̭ ká꞉̯n tupikrī̆́·c pe·krivkíṙak, maruk tupitrā̆́·tti', pattu·ycip tupímmʸū̆·stì'. Po·kríttùnsīprivti pa'áhup̓, súva patu·ycip tapumā̆́·htīhaṙa, karixas to·xxus takô·h súva patu·ycip tapumā̆́·htīhaṙa.

Pā̆́·npay íkva xas tu'ú꞉̯m pe·mússa'ᵃn. Karixas tupicaráv'rik. Pafatavē̆́·nna꞉̭n 'u꞉̭m vúra putcú·phítihaṙa, ti꞉̭kmū̆·k 'utaxyáθθùnnā̆tì po·xxutiha꞉̭k kiri fā̆́·t 'uyā̆́·ha'. 'U'ú·hkíriti 'iknínnihatc [18] pe·mússa'ᵃn, pikvas u'í·hyaťc.

Pato·ptā̆́·trúravaha꞉̭k pe·krívkiṙ, va꞉̭ kári tuyā̆́·vha to·xxus kiri tcé·mya꞉̭tc pa'a꞉̭h níkyav̓, puxxútihara kiri xár utaxráratti pasúrùkū̆ṙì. 'Ikyā̆́·kka꞉̭m vura po·kyā̆́·tti', 'ayu'ā̆́·tc 'uyā̆́·vhīti'. Pavúra tó·mkī·nvàràyvà vá꞉̭hmúrax vura kitc 'uxxúti': "Maté·hxára nímyā̆·htīhè'ᵉc." 'Ukyā̆́·tti karu vura po·htatvára'ᵃr. Va꞉̭

on it down in the hole. Then he fixes the wood, he piles up the wood. He had already gathered some wood there previously. He had been by there twice. He had left some wood there, which he is going to burn at this time. He fixes lots of wood. He makes that wood without any ax. He has no tool, he makes it with his hands alone. He piles big sticks at the bottom, small ones on top. Every once in a while he looks at the mountain. He sits down in that hole on the seat, he looks up, he looks at the mountain. When he is piling up the wood, when he can no longer see the mountain [Medicine Mountain], then he thinks that is enough, when he can no longer see the mountain.

Then after a while the helper arrives. Then he helps him. The fatavennan never speaks, with his hands he motions whenever he wants anything done. The helper wears a mink-skin headband tied around his head, a plume is sticking up.

When he digs up the disk seat, then he is in a hurry to make a fire soon; he does not want the hole to be open a long time. He works hard, because he is in a hurry. When he feels famished he just thinks all the time: "I must live long." He makes the fire poker, too. He makes the poker at the same time when he vura kari pa’ahup ukyā́·tti, va:̭ karu kar ukyā́·tti po·htatvára’ᵃr. ’Ā́xxak ’u’íppatsuruti kusripanʔáhup pu’ikrú·htíhar̓a. ’Ā́xxak ’ukyā́·tti pa’áhup̓. Xas va:̭ tupimθáttun’va, va:̭ kári vā́·ram tu’árihic̓. Va:̭ ’úhrū·vti pa’a:̭h ’uturuyā́·nnā̆ti’.[19]

---

[18] He has a 1½-inch wide band of mink skin around his head. It has kúṙat or small 'iktakatákkahe'ᵉn scalps sewed on its fur side as decoration.

Xas tuθimyúricri’, pattu·ycip ’uθxúppihti hitíha:̭n vur̓a. Karixas va:̭ tu’á·hka pa’ahup̓, pa’ip ukrítuvicrihat̓. Karixas suʔ tuvákkur̓i. Piric ’áxxak ’u’á·phúti va:̭mū̆·k ’uθé·myā·htì pa’a’ᵃh, va:̭ ’u:̭m tcé·mya:̭tc ’u’í·nkʸúti’. Passuʔ tuvákkuriha’ᵃk, putcé·tc ’ipvárurā̆mtihar̓a. Pató·mfítckʸu:̭ pa’áhup kárixas vur upvárùprā̆mti’. Pe·músa:̭n ’u:̭m vura va:̭ ká:̭n ’uvúrayvuti’, pa’a:̭h po·’í·nkʸúti kʸarih. Suʔ ukū́·nkúrihva’. Araráva:̭s ’u’ássati’, ’imfirayā́·k suʔ pó·kri’. ’Ikrivkírak ’ukū́·ntaku:̭ suʔ. Va:̭s ’upaθxúttàpā̆ràhìtì’ [20] hā́·r upaθxúttapahiti vā̆·smū̆·k pamuxvā́’ᵃ. Pate·mfirári:̭kha:̭k suʔ, pe·mússa:̭n kari ká:̭n mú’ū̆·θkàm píric tu’aké·crī̆·hva’, va:̭ ’u:̭m pupuxʷítc ’imfí·nkʸútihar̓a.

Pakúnic tcím umcipicre·he:̭c pa’a’ᵃh, púya va:̭ kari pe·mússa:̭n ’ī́·n takunpicrū́·nnū̆pràv. Vura ’u:̭m kunic tupúffā̆·thà’ pafatavé·nna’ᵃn. Tó·mkī̆·nvā̆ray’va [21] karu vura, karu vura tó·mtcax̓.

makes the wood. He breaks off a couple of madrone sticks; he does not peel them. He makes the two sticks. Then he ties them together so it will be long. He uses it to hook the fire around with.

Then he makes fire with Indian matches, facing the mountain all the time. Then he sets fire to the wood, that which he has piled. Then he gets in the hole. He is holding two pieces of plant in his hands, with which he is fanning the fire, so it will burn fast. After he has got down inside, he does not come out; when the wood is all burned up, that is the time he comes out. The helper is walking around there, while the fire is burning. He sits in the hole. He has on an Indian blanket, it is so hot in there. He is sitting in there on the disk seat. He has an Indian blanket over him. At times he covers up his head with the blanket. When it gets too hot in the pit, the helper then piles some brush there in front, so that heat does not go on there so strong.

When the fire is about burned out, then they help him [the fatavennan] out. He is about all in, the fatavennan. He is famished, and he is hot, too. Then the helper helps him up out, he

---

[19] For leaving the poker stick lying by the fire when he leaves the fireplace, see p. 250.

[20] But va:̭s ’u’ássati’, he is wearing a blanket.

[21] Ceremonial word equivalent to to·xxúr̓i.

Va̭: karixas tupicrű·nsip pe·mússa'ᵃn, pafatavḗ·nna̭:n tupicrű·nsip, pa'ámta̭:p va̭: vura kitc to·vṓ·nti pamú'i'¹c, pa'avaxfuraxʔámta'ᵃp. Xas pasúrùkkūrì takunpíθxùp̓. Pakú·sr ó·mmʸū·stì', pakar upvárìppḙ̀:c pa'ahířam.

Xas pe·mússa̭:n to·pvā́·řam, va̭: vura ká̯:n tó·psā·mkir pafatavḗ·nna'ᵃn. Po·pikyā́·raha'ᵃk xasik upvā́·ramḙ:c pafatavḗ·nna'ᵃn. Tupihyű·nnic pafatavḗ·nna'ᵃn: "Tcaka'ī́·mitc 'ík vúra 'i'ipahṓ·vic.[24] Miník nupikrű·ntiharuke'ᵉc patakáriha'ᵃk. 'Uxxuti': "Xā́·tik 'ṷ:m vura tcaka'ī́·mitc 'u'íppahu'ᵘ, na̭: ta̭:y naníkyav̓ sářuk." Patc upvā́·rame·caha'ᵃk,[25] va̭: kari to·ptáttuykiri pa'ahuptunvḗ·tcaś, pa'ahupʔimpákpā·kkàťc, 'a·k to·ptatuykiniháyā·tchà' pa'ahuptunvḗ·tcaś, papirictunvḗ·tcaś, pó·'umpakríppanati'. Xas va̭: 'ahiramyṓ·ram[26] tupíkkʸū·kkīrì pa'uhtatvára'ᵃr. Va̭: vura ká'̯:n 'iθé·cya̭:v 'úkū·kkīrìhvà', 'ahinámtī·m'mitc. Xas kó·vúra táyav pa'ahirámti'¹m. Karixas pató·pvářip, pa'ahírammak̓. Kárixas pató·pvā́·ram.

helps the fatavennan up out.[22] There is dust all over his [the fatavennan's] meat, woodpecker-scarlet red-clay dust.[23] Then they fill up the hole. He is watching the sun to see when he is going to leave that fireplace.

Then the helper starts off; he leaves the fatavennan there. When he finishes up, then the fatavennan will go. He hollers to the fatavennan: "Travel back slow! I'll meet you when the time comes." He thinks: "Let him travel back slow, I have much to tend to downslope." When he is going to go back, he sweeps back in the little pieces of wood, the burned pieces of wood, he sweeps back good into the fire the little pieces of wood, the little pieces of brush, which did not burn. Then he lays the poker stick with its tip to the fire at the yoram of the fire ground. It lies tip to [the fire] all winter there at the fireplace. Then everything is fixed up good at the fireplace ground. Then he gets out from there, from that fire-

---

[22] He helps the fatavennan up out of the pit by putting his hands under his armpits and pulling him out.

[23] From the fire.

[24] He tells the fatavennan to go slow so he will not get down to the yúxpi'¹t too early, before the helper has finished with his duties there, and also because the fatavennan is weak. The fatavennan just stays at the fireplace a short time after the helper leaves, but spends some time where he stops to watch the shadow on the way down.

[25] Or: Patcim upvā́·rame·caha'ᵃk,.

[26] 'Ahiramyṓ·řam, the side of the fireplace ground toward Medicine Mountain. But the other terms designating the sections of the floors of living houses and sweathouses are not used of fireplace grounds.

Xas yí:̯v sáruk tu'íppahu'ᵘ. Xás va:̭ ká:̯n 'upú·nváramhìtì', 'amtupitcʔi·vre·rʔipú·nváṙam.[27] Xás va:̭ ká:̯n tó·ppū̆·n'va. Xás va:̭ 'úmmū̆·sti Pa'á'ū̆·yitc, 'úθvū̆·yti va:̭ ká:̯n 'A'u·yítcak̓, 'Aktcí·phítìhàtchàṅ. Xas va:̭ ká:̯n patupíkcī̆·prā̆ha'ᵃk, 'Aktci·phítihatchaṅ, kárixas pasáruk tó·pvū̆́·n'nì.[28] Yakúnva:̭ kári takáṙi, sáruk payuxpí·ttak 'upváramnihe'ᵉc.

Pícci:̭p to·pvā́·ram pe·mússa:̭n, yuxpí·ttak to·pvā́·ram pícci'ⁱp, kó·vúra tupikya·rusī́·p pa'ahírammak̓, 'a:̭h tó·kyav̓, káru va:̭ kumá'i'i uyá·vhíti pe·mússa:̭n xay pe·kyávansa 'áθθi kunʔiv. Xas pe·krívkir ká:̯n to·θθáric pafatavḗ·na:̭n va:̭ ká:̯n 'upikrī́·crīhe'ᵉc. Maruk vḗ·nnáram 'upe·θ̇ankṓ·ti pe·krívkiṙ. Vo·krivkíritti patu'ávaha:̭k pafatavē̃·nna:̭n ve·nnáram 'í·nnā́'ᵃk. Paké·vnī·kkītcàs kunìvcī·phīti tcaká'ī·mmītchiti pe·mússa'ᵃn, putcḗ·tc pikrū̆́·ntihantihaṙa. Hā́·ri mukunʔára:̭r pafatavḗ·na'ᵃn. Takunʔíxvī·pha'. "Hī́· putcḗ·tc pikrū̆́·ntihantihaṙa, hī́ 'utcaká'ī·tchìtì pemússa'ᵃn." Xáy 'ukyívun'ni, tó·mkī·nvaray'va," va:̭ kunippḗ·nti'.

Karixas tupíkfū̆·kra'ᵃ, máruk tupikrū̆́·ntīhar pafatavḗ·nna'ᵃn. Xas ká:̯n xas to·kmárihivrik 'ara-

place. Then he goes back. Then he travels a long way downslope. Then there is a resting place there, Amtupitcivreripunvaram. Then he rests there. Then he looks at Sugar Loaf; it [the place] on Sugar Loaf is called Aktciphitihatchan. When the shadow comes up to reach Aktciphitihatchan, then he goes back downslope. Then it is time for him to go back downslope to the yúxpi'ⁱt.

The helper leaves first for the yúxpi'ⁱt, he goes back first, he fixes everything up at the fireplace, he makes the fire. He is in a hurry lest the two girls feel cold. And he puts the disk seat there where the fatavennan is going to sit down. He brings it over from up at the cookhouse. The fatavennan sits on it when he eats in the cookhouse. The old women used to be grumbling because the helper was slow, because he does not hurry to go to meet him. Maybe they are his relatives. They are getting mad. "How slow he is in going to meet the fatavennan, the helper is so slow. He might fall, he is famished," that's what they are saying.

Then he starts back upslope, he goes to meet the fatavennan. Then he meets him there up above ramā́·m. Xas xákka̭:n xas takunpirúvā·kìrì ’ahířam. ’Iffuθ ’u’áhō·ti pe·mússa’ᵃn.

---

[27] Upslope of Ernest Conrad's house. The fatavennan always sits down under the white oak tree there and leans against its trunk, with eyes fixed on Sugar Loaf.

[28] This brings it about that the fatavennan reaches the yúxpi'ⁱt with the sun just up, and always at the same time of day.

Xas takunʔí·pma’, yuxpitʔahířam. Yané·kva tátta̭:y pa’ára’ᵃr, pa’irá·nsa’.

the rancheria. Then both of them come back to the fireplace. The helper walks behind.

Then they get back there, to yúxpi’ⁱt fireplace. Behold there are many people there, Irahiv attenders.

XIX. Pahū́·t mit kunkupe·hḗ·ratihat pe·hḗ·raha po·kuphákka·mhaʼᵃk[1]

(HOW THEY SMOKED TOBACCO AT THE GHOST DANCE[1])

A full account in text has been obtained of the coming of the ghost dance to the Karuk in 1870, but will be published elsewhere. Both Karuk and White man tobacco and styles of smoking were constantly indulged in. The forcing of young children in attendance at the dances to smoke was a feature entirely novel to the Karuk; see the text below; also page 215.

The following text describes smoking at the ghost "sings" in general:

Hā́·ri vura mit súppā·ha kaʼíru pakunparúrī·vana·tihaṫ,[1a] ʼikxaram ʼu:̭m vura hitíha:̭n mit.	They used sometimes to dance in the daytime [at the Ghost dance], but it was nights that they danced all the time.
ʼIkxurar, papúva xay ʼí·hvánaʼᵃp, piccī́·tc xánnahitc vura kunpíppú·nvutiʼ, karixas pícci:̭p takunʔihḗranaʼᵃ, kó·vúra patakunʔihḗ·ranaʼᵃ, paʼasiktávā́·nsa káru vuṙa. Kó·vúra paʼaxí:̭tc káru vura takinʔihḗ·rav̇aθ, takinippḗ·r ki·hḗ·ṙi. Karixas patakunpakúrī·hvanaʼᵃ, yíθθa piccī́·tc tuʼárihícri papákkuṙi, kúkku:̭m takunpíppū·nʼva, pataxxáraha:̭k pe·kxáram kúkku:̭m kari takunpíppū·nʼva. Kari kʸúkku:̭m kó·vúra takunpihḗ·ranaʼᵃ. Kari kʸúkku:̭m takunpí·hvanaʼᵃ, takunpipakúrīhvanaʼᵃ. Te·kxaramʔáppapvari kari takunkó·haʼ, pate·kxaramʔáppapvārihaʼᵃk.	In the evening before they dance, first they rest for a while. At that time the first thing they do is to smoke; all of them smoke, the women folks also. All the children, also, they force to smoke; they tell them, "You fellows smoke." Then when they sing, one of them first starts the song. Then again they rest, when it is well along in the evening. Then all of them smoke again. Then again they dance, again they sing. At the middle of the night is the time they quit, when the night is already at its half.

---

[1] Also translated "round dance."

[1a] The Indians called it "sing," not "dance."

XX. Pahū́·t mit kunkupe·hḗ·rahitihat pa'arare·θtíttahiv́

(HOW THEY SMOKED AT INDIAN CARD GAMES)

The principal gambling game of the Karuk is "Indian cards," a form of the hand game, which is accompanied by singing and drumming. The game was intense, luck medicine opposing luck medicine, and considerable property being constantly involved. There used to be much passing around of the pipe at these gambling assemblages, but it was considered unbusinesslike for one to smoke while in the act of gambling.

Pámitva taxxaravḗ·ttak ve·θtíttā·nsa púmit 'ihḗ·ratihaphat pakuníθtī·tvana·tiha'ᵃk, patakunʔḗ·ric xas mit vúra tak̓unihḗ'ᵉr.[1] Pe·muskínvā·nsa vaː̭ 'uː̭mkun 'ík[2] kunihḗ·ratihat́. Payḗ·m vura kó·vúra takunihḗ·rana·ti', 'apxantī·tcʔihḗ·raha'.

In the old times the Indian card players did not smoke while they were playing. When they got through, then they smoked. The onlookers smoked now and then. Now all smoke—White man tobacco.

---

[1] Or vaː̭ mit vúra karixas kunihḗ·ratihat patakunʔé·ricriha'ᵃk instead of these five words.

[2] Or vaː̭ ník mit 'uː̭mkun instead of these three words.

XXI. Payiθúva kó:̭ kuma’án’nav, pakú:̭k tcú·ph u’ú·mmahiti pehḗ·rahak̓

(VARIOUS FORMULÆ WHICH MENTION TOBACCO)

1. Kitaxrihara’araraxusipmúrukkarihḗ·ṙar [1]

(PROTECTIVE SMOKING MEDICINE OF THE [KATIMIN] WINGED IKXAREYAV)

The following formula is Kitaxrihar medicine used for protecting one against his enemies. It relates how one of the class of savage Ikxareyavs, called Kitaxrihars, lit. Winged Ones, dwelling at Katimin, with his tobacco smoke overcame "Him Who Travels Above Us," the Sun. No greater power is attributed in Karuk mythology to any person or substance than that here related of tobacco.

Hú·ka hinupa ’i’¹m, ’i:̭m· ’ṓ·k ’Iθivθanē·n’à·tcìp Vakḗ·m’mic. Pakṓ·kkā́nìnày vúra Vakḗ·mīcas ’ī́·n kunʔíppā́·n’nik: "Na:̭ ník nī́·kkʸáre’ᵉc." Tcávúra puffā́·t ’ī́·n pī́·kʸáravaraphaṅik. Va:̭ múràx kìtc ’ixxútihaṅik: "Na:̭ kárù Kè·m’mìc." Viri kʸó·vúra ’ī́·n ’ixússḗ·ràphàṅìk: "Na:̭ ník nī́·kkʸáre’ᵉc," pavúra kṓ·kkànìnày Vakḗ·m’mic. Káruma ’i:̭m kʸar ixússā́·n’nik: "Na:̭ kárù Kè·mìc. Na:̭ puraffā́·t ’ī́·n vúra né·kkyárē·chā́ṙà. Na:̭ kárù Kè·mìc."

Xás ta’ifútctī́·m’mitc. Kó·vúra ’ī́·n takunikyā́·varihva’, pakunxúti’: "Kirinúykʸaṙ." Vúra takunʔípce’ᵉk. Púffā́·t ’ī́·n vura té·kkyáṙap. Xas ta’ifútctī́·m’mitc, Páynanu’ávahkam’áhō·tìhàṅ, ’uppî·p: "Na:̭ xásiknī́ ·kkʸáre’ᵉc. yakún na:̭ píric tápa:̭n vura nī́·k-

Where art thou, thou Savage One of the Middle of the World Here? The Savage Ones of every place said: "I will kill him." They never killed thee. All that thou didst was to think: "I too am a Savage One." They all thought: "I will kill thee," the Savage Ones of every place. Thou thoughtst: "I too am a Savage One. Nothing can kill me. I too am a Savage One."

Then the last one [the last Savage One] came. All had tried to kill him, thinking: "Would that we could kill him." They could not kill him. Nothing could kill him. Then the last one, He Who Travels Above Us, said: "I will kill him. Even kʸáratti'. Na:̭ kó·mahitc vúra tanímmʸū·stì', yati kunʔḗ·yic, patanímmʸū·stīhà'ᵃk. Yá·ník pananiyupatc uvḗ·hrūpramtiha'ᵃk, kari takunʔā̃θvana'ᵃ. Víri na:̭ nixxúti: Na:̭ xásìk nipī·kkʸáràvārè'ᵉc."

---

[1] Or kitaxrihare·hḗ·ṙar, what the Winged One smoked with. ’Araraxusipmúrukkaṙ, protective medicine, which keeps the user from being killed by medicine pronounced against him.

Karixas 'uxxus, 'ṓ·k 'Iθivθanē·nà·ttcìp Vakḗ·m'mic, xas 'uxxus: "Hū́·t 'àtà pánìkʸùphè'ᵉcʔ" 'ṓ·k 'Iθivθanē·nʔà·tcìp Vakḗ·m'mic tu'á·pún'ma: "Káruma tanavḗ·t.cip Paynanu'avahkam'áhō·tìhàn 'ī́'ⁱn."

Xas 'u'ḗ·θrīcùk pamu'úhra'ᵃm, 'uxxus: "Na:̭ kárù Kè·mìc." 'Uxxus: "Na:̭ káru tà:̭y nanihḗ·ràhà', na:̭ kàr ìkpíhan nanihḗ·raha'." Tcavura tapā́·npay tó·mkū·hrūpraṽ. Xás 'ùxxùs: "Sā́·m 'ickyé·cti:̭m vúra kú:̯k ni'ū·mmē'ᵉc." Ta'ittam va:̭ kú:̯k 'u'ū·mmāhè'ᵉn. Xánnahicitc vúr 'utúrā·y'va. Yánava ká:̯n 'uyā́·hītì', 'asívcúr̓uk, 'ickʸē·ctimʔasivcúr̓uk. Tó·mkū·hrūpraṽ.

'Ā́·ya ta'íttam 'uhḗ·rāhè'ᵉn. Xás 'ùxxùs: "Na:̭ kárù Kè·mìc. Na:̭ nixʸúti': "Na:̭ pùva 'ī́·n napī́·kkʸáràvārē·càr̓à, pó·msákkaraha:̭k pananihē·rahá·mku'ᵘf." Vúrav uhḗ·rātì'. Tcávúra tapā́·npay túvárupraṽ Pakú·sra'. Xánnahicitc pó·ptúrāy'và, 'ṓ·k 'Iθivθanē·nʔà·tcìp Vakḗ·m'mic. Vurav uhḗ·rati'. Pikcíp kʸúnic tuvakúrī·hva paxumpí·θvan pe·θívθā·nnē'ᵉn. Ta'áʔvánnihitc 'úkri'ⁱ. "Púya 'íp níppa'ᵃt, hṓ·y 'if 'i:̭m 'ī́·n napī·kkʸáravare'ᵉc." Hínupa tó·myū́·mni pe·hē·rahá·m-

bushes I kill. I look at the bushes a little while, and behold they fall over, as I look at them. I think: I can kill him."

Then he thought, he the Savage One of the Middle of the World Here, then he thought: "What shall I do?" The Savage One of the Middle of the World Here knew: "He Who Travels Above Us is already starting to attack me this [day]."

Then he took out his tobacco pipe, he thought: "I too am a Savage One." He thought: "I have much smoking tobacco, and my tobacco is strong." Then presently there was heat coming up [from the east]. Then he thought: "I will go downslope to the edge of the river." Then he went thither. He looked around for a while. Behold there was a good place there, under an overhanging rock, by the edge of the river under an overhanging rock. There was heat coming up.

Behold then he started to smoke. And he thought: "I too am a Savage One. I think: He will not kill me, when he smelleth my tobacco smoke." He kept smoking. Then presently the Sun came up. For a little while he looked around, the Savage One of the Middle of the World Here. He kept smoking. Dimness was entering the deep places [the gulches and canyons] of the earth. He [the Sun] was already high. "Indeed, I said it, in no wise canst thou kill me." Behold

ku'ᵘf, Pakú·sra'. "Víri táva 'ī́·n ná'ā̆·pū̆nmàhà'ᵃk, púrafā́·t vúra 'ī́·n 'ī·kkʸárḗ·càp̓." Púya 'iː̭m vé·ppā̆·n'nìk, 'iː̭m 'ṓ·k 'Iθivθanē̆·nʔà·tcìp Vakḗ·m'mic.

Káru 'uː̭m vó·ppā̆·n'nik, Paynanu'ávahkam'áhō̆·tìhàṅ: "Púhinupa fā́·t 'ī́·n pī·kʸáravā̆rè·cā̀p̓."

2. Pahū́·t mit kunkupe·hḗ·rahitihat pamukúnvā̆·ssan takunmáha'ᵃk

Píccíː̭p tuhyanákkuː̭ pe·hḗ·raha'. Xas vaː̭ vur 'usā́·nvū̆tì'. Xas pato·mmáhaː̭k pa'ī́·n kunvī́·hiti', 'ā́·ppun tò·krî·c. Xas tuhḗ'ᵉr. "Kíri vaː̭ 'uː̭m sákkaṙ, pa'ī́· navī́·hīti', kír uː̭m sákkaṙ. Pu'ipharinaypū́·mmā̆hè·càṙà̆, páva 'uː̭m sákkaraha'ᵃk pananihḗ·rahá·mku'ᵘf." Puxútihap vúra vaː̭ fā́·t patuhḗ'ᵉr, kunxúti vúra 'ùː̭m tuhḗ'ᵉr.

3. Pahū́·t Ví·tviː̭t ukúphā̆·n'nik' pamarukʔarara'ī́·n kinθáffipanik pamutúnvi'ⁱv, pahū́·t 'ukupe·hḗ·rahaṅik

'Uknî·. 'Ata háriva kunʔárā̆·rahitihaṅik.

'Itrṓ·p pamutúnvī·vhaṅik Ví·tviⁱt,[2] kó·vúra 'afícnihannitcashaṅik. Pamukunʔikmahátcraː̭m kunʔárā̆·rahitihaṅik, pamukunʔákka kó·v̓a. Pā́·npay tcavúra[3] takkḗ·tcas, takunʔákkúnvā̆·nhinà'ᵃ.

Karixas 'iθáː̭n kumamáhʔiː̭t kó·vúra kunʔákkunvan'va. Xas 'ikxurar pakunpavyíhuk̓, yánava yíθθa purafátta'ᵃk. Hínupa yíθθa tapu'íppakaṙa.

the Sun swooned away from the tobacco smoke. "He that knows my way will never be killed." Thou saidst it, Thou Savage One of the Middle of the World Here.

And he too, He Who Travels Above Us, said: "Behold nobody will kill him."

(HOW THEY SMOKED WHEN THEY SAW AN ENEMY)

First he prays over the tobacco. Then he packs it around. Then if he sees somebody that hates him, he sits down on the ground. Then he smokes. "Would that he smell it, he who hates me, would that he smell it. He will not live another year, if he smells it, my tobacco smoke." They do not think that there is anything to his smoking, they think he is just smoking.

(WHAT LONG-BILLED DOWITCHER DID WHEN THE MOUNTAIN GIANT ATE UP HIS CHILDREN, HOW HE SMOKED)

Ukni. They were living there for a long time.

Long-billed Dowitcher had five children, all of them boys. They lived in their sweathouse, together with their father. Then later on they were already big children, old enough to hunt.

Then one morning all of them went out hunting. Then when they came back that evening, behold one of them was missing. Behold one did not come back.

---

[2] The Long-billed Dowitcher, *Limnodromus griseus scolopaceus* (Say).

[3] Or tcavura pā́·npay.

Kúkku:̭m 'imʸá:̯n kunʔákkunvan'va. Kúkku:̭m vura yíθθa puxay 'íppakaŕa.

Xas kúkku:̭m vura 'imʸá:̯n kunʔákkunvan'va. Kúkku:̭m vura yíθθa puxay 'íppakaŕa.

Xas kúkku:̭m vura 'imʸá:̯n posúppā̆·ha kunʔákkunvan'va. Kúkku:̭m vura 'ikxurar yánava yíθθa purafátta'ᵃk, tapu'íppakaŕa.

Pukúnic xútihara hū́·t papihnī́·tciťc. Yíttce·tc kìtc to·sâ·m. Xás va:̭ vur u'ákkun'var káruma tapáttce:̭tc. Karixas kúmate:̭tc puxay vura 'íppakara 'ikxurâr.

Kā́·rim vura to·xxus Vi·tvitpihnī́'¹tc, kā́·rim vura to·xxus, tapúffa'ᵃt pamutúnvi'¹v. Xas 'imʸá:̭n posúppā̆·hà xas papihnī́·tcitc uxxus: "Tcími kʸanpáppìvā̆n'vi maník na:̭ kar Ikxaré·yav́. Fā́·t 'ata 'ī́·n pa'é·ru:̭n takinpíkyav́." Karixas pamu'akavákkir kìtc 'u'ḗ·θθūṅì,[4] karu pamu'úhra:̭m vura kitc 'u'ḗ'ᵉθ. Karixas máruk 'úkfū̆·krà'. Tce·myátcva kitc 'upihḗ·rati'. Yí:̯v máruk tu'áhu'ᵘ. Xas ká:̯n ukrī́·cri'. Víri pammáruk páy 'úkū̆·pha'. Tcimaxmay máruk 'Ikxaré·yav 'ukvírìppū̆ṅì. Karixás uxxus: "Káruma va:̭ 'ata pày 'ī́·n [5] pananitúnvi:̭v 'ī́·n ta'é·ru:̭n kinpíkyav́." Tcavura pā́·npay ta'ū́·mukitc 'u'û·m, pa'ípa máru kúkvíripunihanhat.[6] Karixas ká:̯n 'u'û·m. Xas upî·p: "Pamitúnvi:̭v 'at ipáppimvana·ti'."

The next day they went hunting again. Again one did not come back.

Then on the next day they went hunting again. Again one did not come back.

Then the next day they went hunting again. Again in the evening one was missing, did not come back.

It was as if the old man never noticed. There was just one left. Then he went hunting, even alone. Then that night he did not come back in the evening.

Long-billed Dowitcher Old Man felt awfully bad, he felt awfully bad, he did not have any more boys. Then when morning came, then the old man thought: "Let me go to look for them, I, too, am an Ikxareyav. I wonder what it is that cleaned us out." Then he just took down his quiver, and took his pipe. Then he climbed upslope. Every once in a while he smoked. He went a long way. Then he sat down there. Then he looked upslope. Then behold upslope an Ikxareyav came running down. Then he thought: "I guess this is the one who cleaned out my sons." Then he came near, he who had come running down from upslope. Then he came there. Then he said: "I guess you are looking for your children." Then he

---

[4] From where it was hanging.

[5] Or 'ī́·n pày for pay 'ī́'¹n.

[6] From máruk kuh 'ukvíripunihanhať.

Xas upî·p: "Káruma na:̭ Marukʔára'ᵃr.[7] Kunipítti 'i:̭m pammitúnvi:̭v tapúffa'ᵃt." Puxay vúra 'íhìvrkʸàṙà, pakuntcuphuníc kʸō̆·tì'.

Xás vúra tutcuphuníckʸu'ᵘ, xas upḗ'ᵉr: "Tcimi pananixúskā̆·mhàr 'á·ksuṅ." Xas u'áxxaẏ. Kṓ·mahitc vur u'áffiċ, 'áxxak xas uphíccip̓. Xas kúnic tu'ây Pámárukʔára'ᵃr. Patcví:̯v u:̭m vura pukúnic fá·txútihaṙa, káruma 'u:̭m nī́·namiā̆cit̓c. Káruma 'u:̭m vúra ník tu'á·pún'ma: "Va:̭ 'ī́·n pananitúnvi:̭v pa'é·ru:̭n takinpíkyav̇." Súʔ vo·xúti'.

Xas Pamarukʔára:̭r 'upî·p: "Tcími panani'úhra:̭m va:̭ kun[8] ihḗ·ṙi."[9] Xas 'u'áxxaẏ. Kúkku:̭m vúra vo·kú·pha', 'áxxak xas uphíccip pa'uhrâ·m.

Xas Pamarukʔára:̭r 'uxxus: "Tcími kaníkfū̆·kkìrà'ᵃ, maniknī́·naṁitc." Ká:̯n 'u:̭m 'ā́·pun xas úkfū̆kkìrà'ᵃ. Hínupa súrukam tu'árihik̇. Puxay vura maháṙa, kó·va 'u:̭m nī́·naṁitc. Karuma 'u:̭m máruk tó·kvírìpū̆rà'ᵃ.

Tcávúra yí:̯v máruk to·kvírìpū̆rà'ᵃ. Yánava ká:̯n parā́·m'var. Ta'íttam uphíccipre·he:̭n paparā́·m'var. Tcávúra yí:̯v máruk tó·kfū̆·krà'ᵃ. Xas sáruk 'upitfák-

said: "I am a Mountain Person. They say you have not any children any more." He did not answer, when he was being talked to.

Then he kept on talking to him, he told him: "Shoot my bow." Then he took it. He touched it a little bit; he picked it up as two pieces. It looked like the Mountain Person was afraid of him. It looked like that bird never thought anything [in the way of fear], and at the same time he was small. He knew: "That is the one who has cleaned out my sons." He thought that inside.

Then the Mountain Person said: "Now smoke my pipe." Then he took it. He did the same thing again, picked it up as two pieces.

Then the Mountain Person thought: "Let me catch hold of him, he is small." He just caught hold of the ground there. Behold he jumped under him [through by the Mountain Person's legs]. He did not even see him, he was so small. He [Long-billed Dowitcher] was running upslope.

Then he ran far upslope. Behold there was a wedge there. Then he picked up that wedge.

---

[7] Lit. Upslope Person. Persons of this race were hairy, large, strong, stupid, crude, and were sometimes seen by the Indians in the woods. They lived in rocky dells far upslope. Some of the younger Indians call them "gorillas."

[8] Kuṅa means now in turn (after breaking my bow), the next thing, and shows that Mountain Person was mad.

[9] Tamtirâk, Fritz Hansen's mother's brother, used to say: Xuskámhar 'u:̭m puné·hrṓ·vicaṙa, nani'úhra:̭m 'u:̭m nihrṓ·vic, I won't use my bow, I'll use my pipe (to kill anybody).

kuti'. Viri kuna sáruk upíkfū·kra:̭ Marukʔára'ᵃr, sáṙuk. Tápas u'á·ytíhaṅik. Xas va:̭ ká:̯n 'ummâ 'ásákkā·msa'. Ta'íttam vo·paraksúrō:̭hè·n pa'ás.[10] Xas 'úpē·nvànà:̭ pa'ás: "Sáruk kikʔiruvó·rúnnī·hvì'." Ta'íttam vo·θántcárassahe:̭n passáruk pikfú·krā́·tihaṅ. 'Uθantcarastcáṙas, passáruk pikfú·krā́·tihaṅ.

Karixas 'úkfū·krà'ᵃ. 'Upáppìmvā̆nà·tì pamutúnvi'ⁱv. 'Uxúti': "Maník yaxé:̯k vúra nipmáhe:̭c pamukunʔíppi'." Tcavura yí:̯v máruk tu'û·m, vitkiriccúṙuk. Yánava kâ·n. Víri xánnahitc vur utúrā·y'va. Yánava kipa tcántca:̭f unámpī·θvà pamukunʔíppi'. Púya vo·xxus: "Va:̭ hínupa 'ṓ·k pày pannanitúnvi:̭v 'é·ru:̭n takinpíkyav̇."

Kárixas kó·vúra 'upifikáyā·tchà', pamukunʔíppi'. Yánava ká:̯n 'úkra:̭m u'í·θra'. Ta'íttam va:̭ ká:̯n 'upuθankúrihvahe'ᵉn.

Kárixas upvā́·ṙam. Púya va:̭ xas u'í·pma', pamukrívra'ᵃm. Viri taxánnahicitc yiθumásva kunipvṓ·nfurukti. Hínupa va:̭ ká:̯n suʔ takunpímtā·mvànà:̭ pókrā:̭m sū̆ʔ. Hínupáy[11] takunpávyíhuk pamukunʔikrívra'ᵃm.

Kupánnakanakana. Puya va:̭ Ví·tvi:̭t ukúphā·n'nìk, upó·nvū·kkànìk pamutúnvi'ⁱv. Tcé·mya:̭tc 'ík vúr Icyā́·t 'imcī́·nná·v̇ìc. Nanivássi vúrav e·kiniyā́'ᵃtc. Tcé·mya:̭tc 'ík vúra 'Atáytcukkinatc 'i'ú·nnúprave'ᵉc.

Then far upslope he went. Then he looked downslope. Downslope Mountain Person was coming back up, downslope. He was not afraid of him. Then he saw some big rocks there. Then he was wedging off rocks. Then he told the rocks: "Ye slide downslope!" Then the rocks mashed the one downslope who was coming back up. They mashed him all up, him downslope who was coming up.

Then he climbed up. He was looking for his children. He thought: "I might find the bones." Then he got a long way up, under the ridge. Behold they were there. He looked around for a while. Behold their bones were scattered so white. Then he thought: "This is where they cleaned out my children."

Then he picked them all up, their bones. He saw a lake was lying there. Then he soaked them in there.

Then he went back. Then he got home, to his living house. Then a little later they were all coming back in [into the living house] one at a time. Behold they got alive in there in the lake. Behold it was that they all came back to their living house.

Kupannakanakana. Long-billed Dowitcher did that, brought back his children. Shine early, Spring Salmon, hither upriver. My back is straight. Grow early, Spring Cacomite.

---

[10] An Ikxareyav could do anything.

[11] Or hínupa páy.

4. Kahθuxrivickʸúruhar mutunve·rahappíṙic, pá ’ṷ:m vúra va̭: muppíric upikyā́·nik pamu’úhra’ᵃm

(KAHΘUXRIVICKʸURUHAR’S CHILDBIRTH MEDICINE, HOW HE USED HIS PIPE AS MEDICINE)

Hū́·ka hinupa ’i̭:m Karuk ʔIθivθanẽ·íppan Vaθuxrivickʸúruhaṙ? Karuk ʔiθivθanẽ·nʔíppan ’i’aramsī́·prĕ·n’nìk. ’I̭:m vúr ’i’áhō·tìhàṅìk. Yúruk ’iθivθanẽ·nʔíppan ’ivā́·rā̆mmùtìhàṅìk.

Where art thou, Θuxrivickʸuruhar of the Upriver End of the World? Thou camest from the upriver end of the world. He was walking along. He was going downriver to the lower end of the world.

Karixas ’ṓ·k ’iθivθanẽ·nʔà·tcìp ’iváràmnīhàṅìk. Yánava pe·kxaré·yav vura takunimfipicniháyā̆·tcha’, pa’ané·kyávā̆·nsà’. Karixas ’ípē·ràphàṅìk: “’Ṓ·k ’Ikxaré·yav tcim u’ī́·kkʸāmàhè’ᵉc.[12] Pe·kxaré·yav kó·vúra va̭: ká̭:n táhaṅik, pa’ané·kyávā̆·nsà’. Xas Kahθuxrivickʸúruhar ’uppî·p: “Na̭: kár ’Ikxaré·yav̇.” Xas uxxus: “Káruma na̭: nani’úhra̭:m vúra kitc nuxákkā̭̆:nhìtì’, va̭: kar Ikxaré·yav̇.” Xas ’ī́·nnā́·k ’uvṓ·nfū̆ṙùk. Tuxáxxanna·ti vū̆ṙa. Xas pamu’úhra̭:m ’u’ḗ·θrīcùk̇.[13] Xas ’uppî·p: “Na̭: kar Ikxaré·yav̇. Na̭: vura páy nanixé·hva̭:s ’ī́· ník napipcaravríkke’ᵉc.” Ta’íttam kṷ́:k ’u’ú·mmáhe’ᵉn. Kárixas ’upaθakhī́·crīhḙ̀:n [14] mu’íffuθkaṁ. Xas ’upíppur pamu’úhra’ᵃm. Xas uppî·p: “Na̭: kar Ikxaré·yav̇.” Karixas ’úsyū̆·nkiv pamu’úhra’ᵃm, tcaka’ī́·mitc vura pó·syū̆·nkīvti’, pó·tcú·phíti’.[15] “Xas nani’úhra̭:m, tcimi Pe·kxaré·yav kamtunvḗ·rahi’.” Viri

Then thou didst enter the middle place of the world here. Behold all the Ikxareyavs had all gathered there, the brush doctors. Then they told thee: “An Ikxareyav here is about to go outside.” All the Ikxareyavs were there, the brush doctors. Then Upriver Θuxrivickʸuruhar said: “I, too, am an Ikxareyav.” Then he thought: “I am just along with my pipe. I am an Ikxareyav, too.” Then he went inside. They were just crying. Then he took his pipe out [of his basketry quiver]. Then he said: “I am an Ikxareyav, too. This my pipe sack can help me.” Then he went over to her. Then he knelt at her feet. Then he untied his pipe. Then he said: “I am an Ikxareyav, too.” Then he pulled his pipe out [of his pipe sack], just slowly he was pulling it out, talking. “Then my pipe, may this Ikxareyav give birth to the child.” Then he pulled out his pipe, then all at once behold a baby pó·syū̆·nkìv pamu'úhra'ᵃm, tcimaxmáy 'axí:̭tc 'úxraŕ. Xas 'ùxxùs: "Na:̭ hinupa kitc 'Ikxaré·yav́. Viri Yá·sʔára 'u:̭m karu vura vo·kuphḗ'ᵉc, táva:̭ 'ī́· ná'ā̆·pū̆nmaha'ᵃk. Yá·sʔára 'u:̭m karu vúra píric upikyā́·vic pamu'úhra'ᵃm."[16] Púya 'u:̭m vó·phā̆·n'nìk Kahθuxrivickʸúruhaŕ.

---

[12] Mg. is going to die.

[13] Or ník ’ī́·n.

[14] With both knees on the floor, at the feet of the sick woman, who was lying on the floor.

[15] He pulled the pipe out of the pipe sack little by little.

Víri na:̭ kìtc 'ī́· nu'á·púnmuti'. Púya 'i:̭m vé·phā̆·n'nik, Kahθuxrivickʸúruhaŕ: "Yá·sʔára 'u:̭m káru vura va:̭ píric 'upikyā́·vic pamu'úhra'ᵃm, patáva:̭ 'ī́·n ná'ā̆·pū̆nmàhà'ᵃk." 'I:̭m ṿe·kʸúphā̆·n'nik, Kahθuxrivickʸúruhaŕ.

cried. Then he thought: "I am the best Ikxareyav, Human will do the same, if he knows about me. Human also will make brush with his pipe." Upriver θuxrivickʸuruhar said it.

I only know about thee. Behold thou didst say it, Upriver θuxrivickʸuruhar: "Human will again make his pipe into brush, whoever knows about me." Thus thou didst, Upriver θuxrivickʸuruhar.

---

[16] For only brush is addressed in brush medicine, and he addressed his pipe.

XXII. 'Ihē·rah uθvuykírahina·ti yiθúva kumátcū·pha'.

(VARIOUS NAMES WHICH MENTION TOBACCO)

1. Pehē·rahá·mva'^{a}n.

(THE "TOBACCO EATER" [BIRD])

A bird, identified from pictures in Dawson's Birds of California and elsewhere as Nuttall's Whippoorwill, *Phalaenoptilus nuttalli nuttalli* Audubon, is named 'ihē·rahá·mva'^{a}n, tobacco eater.[1] Descriptions of its habits also fit those of the whippoorwill. None of the informants have known why the bird is so called, or whether it is said to have eaten tobacco or its seed in reality or in the realm of myths. The appearance of the bird's back has given rise to a basket design name; see below.

A. Pahū́·t kunkupasō̃·mkirahanik 'a̭:t paye·ripáxvū̆·hsa', xas 'ihē·rahá·mva̭:n karu puxā̃·kkitc kuníppā̆·nik: "Nṷ: pá'a'^{a}t"	HOW THE MAIDENS CAME TO MARRY SPRING SALMON, AND HOW NIGHTHAWK AND "TOBACCO EATER" SAID THEY WERE SPRING SALMON
'Uknî·. 'Ata háriva kunʔárā̆·rahitihańik.	Ukni. They were living there.
Va̭: kunkupítti pamukunʔivʔī̃·hk^{y}aḿ, ata hō̃·y u'ipanhivō̃·hiti pamukuntáxyē̃'^{e}m.[2] 'A̭:t [3] mu'ivíθvā̆·yk^{y}àm 'ṷ:m 'axra 'úksā̆·pkù'^{u}. Va̭: kítc Kunipθivθakúrā̆·nnàtì pamarukkē̃·ttcas,[4] pamuktaktakahe·nkinínnā̆·ssíťc. Karu 'áxxak va̭: ká̭:n muppī̃·mitc	They fixed their yards so that one could not see the end of their yards. In front of Spring Salmon's house there was a dead tree leaning. The western Pileated Woodpeckers just kept walking up flutteringly, his Western Pileated Woodpecker pets. And there were

---

[1] The bird most closely resembling 'ihē·rahá·mva'^{a}n is said to be púxxa'^{a}k, the Pacific Nighthawk, *Chordeiles minor hesperis* Grinnell.

[2] taxyē̃'^{e}m, old word equivalent to 'ivʔī̃·hk^{y}aḿ. They claim that a wide and cleanly kept bare plot in front of a living house is the only way one can tell if a man is a Ya·sʔáŕa (rich person). The myths make frequent mention of these nicely kept yards.

[3] 'A'^{a}t, name in the myths of 'icyā̃'^{a}t, Spring Salmon.

[4] Lit. upslope big one, by-name for 'iktakatákkahe'^{e}n (so called because he hollers tak tak), Western Pileated Woodpecker, *Phlaeotomus pileatus picinus* Bangs.

uvúmni pe·krívra’ᵃm, yíθθa Púxxa̭·k[5] mukrívra̭·m[6] karu yíθθa ’Ihē·rahá·mva’ᵃn.[7] ’Ṷ·mkun ’áxxak vura kā́·nnīmìtcàs pakunkupá’ī·nnàhìtì’. ’Ṷ·mkun ’áxxak vura kā́·nnīmìtcashaṅik. ’A̭·t ’ṷ·m vura pe·kre·yé·cī·phàṅìk.

Tcavura pā́·npay káruk ’áxxak kunʔíruvárakkanik ’ifáppī·ttcà’, ’A̭·t kunsṓ·mkirarukti’. Vura nik takiníppē·ranik Pa’a·t mukrívra̭·m umússahiti’.

Xas patcímikʸunʔú·mē·càṅìk, xas ká̭·n ’Ihē·rahá·mva̭·n kunikmárihivrikʸaṅik.[8] Vura ’ṷ·m yā́·mitcas pa’ifáppī·tca’. Xas yíθθ upî·p, panī́·n’namitc: “Tcími nupatánvī́·ci’, núppīpì’: Hṓ·y vari Pá’a̭·t ’úkri’ⁱ?’”[9] Karixas kunpatán’v̇ìc. Karixas ’upî·p: “Mán vúra va̭· kummáhe’ᵉc, súva ’ī́·m ’axra ’úksā·pku ’ivíθvā·ykʸàṁ. Tcimi matḗ· ’ṓ·k vura kí·kʔī·n’nì, xas ik kári ku’iruváttakrahe’ᵉc.[10] Va̭· ’ṷ·m yav pe·kxurar vari xas ik ku’ū́·mmaha’ᵃk.” Karixas ’ṷ·m u’íppahu’, pa’ípa kunikmárihivrikať, ’uparatánmā̆hpà’. Xas ká̭·n kó·mahitc kunʔínnī́·c.

Kárixas kunʔáhu’ᵘ. Karixas kunʔiruváttakra pe·nirahíṙam. Xas kúkkṷ·m yíθθa panī́·n’namitc ’uppî·p: “Máva ’ṓ·k,

two living houses standing near by, one Pacific Nighthawk’s and one Nuttall’s Poorwill’s living house. They were making a poor living, those two. Those two were poor people. But Spring Salmon lived rich.

Then after a while two girls came down from upriver, to apply for marriage with Spring Salmon. They had been told what Spring Salmon’s house looked like.

Then when they were about to arrive, they met Nuttall’s Poorwill. They were nice-looking girls. Then one of them said, the youngest one: “Let’s ask him, let’s say: ‘Where does Spring Salmon live?’” Then they asked him. Then he said: “Ye will see there is a dead tree setting outside in front of the house. Ye stay here a while and then go in there. It will be good if ye get there toward evening.” Then he went back, the one that they had met, he turned back. Then they sat down there for a while.

Then they traveled. Then they entered the rancheria. Then the younger one said: “Here it is, here is Spring Salmon’s living máva 'ṓ·k Pá'a̭ːt mukrívra'ᵃm. Máv axra 'úksā·pkù'." Xas 'ī·nnā́·k kunʔíruvṓ·nfuṙuk. Yánav ó·kri'ⁱ. Yánava taprárahak 'ukū́·nnāmnìhvà'. Hínupa 'ṷːm yíθθuk 'u'ávarahḙːn[11] pataprárȧ, yíθθuk kumé·krívra'ᵃm, 'A̭ːt mukrívra'ᵃm. Va̭ː ká̯ːn 'úkri'ⁱ. 'Upakuníhvī́·tcvū́tì'.[12] Kárixas 'as kuníppáṙic. Tcimaxmay kuníhyiv 'ī·kkʸaṁ: "Puxā́·kkiṫc, namtíri pifáptā·nnārùkì'."[13] "Yæ·hæh,[14] tcími 'ṓ·k vura kí·kʔī·m'nì. Takané·hyū́·n'nic, kané·ppē·ntì': 'Tcimi paxyḗ·ttārùkì' '.[15] Karixas 'ík vúra kunʔáffice'ᵉc, pánipaxyḗ·tmāràhà'ᵃk." Xas u'árihrupuk̇. Karixas kunpú·hyan pasṓ·mvā·nsàṡ. Xas yíθθ uppî·p pa'ifáppi'ⁱt: "Na̭ː 'íp niθíttív̇at, 'ip kʸuníppē·ṙàt: 'Pifáptā·nnārùhkì namtíṙi.' Tcṓ· numússaṅ."[16] Xas payíθθ upî·p: "Na̭ː nixúti tánùssìr. Hṓ·y 'if 'átá và̭ː pày Pá'a'ᵃt." Yánava pa'ás po·viraxvíraxti' paparamvará'as. Karixas 'ā́·pun vura tupifápsī·prin pa'amva'ictunvḗ'ᵉtc. Karixas panamtíri kun o·páttaṙip. Tcimaxmay kuntcú·pha', 'axmay kunpî·p: "Yæ·hǣh, 'ạkkáray pananikinínnā·sìtc 'u'aficḗ·nnètìhc'ᵉn?[17] Yáxa Puxā́·kkitc muvʔī́·hkʸam xas úksā·pkù'. Yáxa nánitaprára karu tu'úrupukahe'ᵉn." Xas yíθθ 'upî·p: "Hạ́·, tcimi

---

[5] Púxxa’ᵃk, Pacific Nighthawk, *Chordeiles minor hesperis* Grinnell. Also puxā́·kkiťc.

[6] The living houses of these two men were just downriver from Spring Salmon’s living house, in the same row. This row of houses lay where John Pepper’s hogpen is now, in the downriver part of Katimin rancheria.

[7] ’Ihē·rahá·mva’ᵃn, Nuttall’s Poorwill, *Phalaenoptilus nuttalli nuttalli* (Audubon).

[8] Or kunikmárihiv’rik.

[9] Or vári pó·kri· ’Ā’ᵃt.

[10] Into the rancheria, into the house row.

house. Here is the dead tree leaning." Then they went inside the living house. He was there. He was sitting on a tule mat. It was that he had gone to another place to get that tule mat, to another living house, to Spring Salmon's living house. He was sitting there. He was singing for fun. Then they put the [boiling] stones in the fire. Then all at once they hollered outside: "Pacific Nighthawk, come and clean out the wooden plate." "Ah, ye stay here. They hollered to me, they are telling me: 'Come and divide it.' Only then they will touch it, after I get through dividing it." Then he sprang out of the house. Then the girl applicants talked together. Then one girl said: "I heard them tell him: 'Come and clean out the wooden plate.' Let's go and see." Then the other one said: "I think we have made a mistake. I do not think this is the Spring Salmon." Behold he was licking off the stones, the salmon boiling stones. Then he ate up the pieces of salmon meat on the ground. Then he cleaned out the wooden plate. Then all at once there was talking, all at once somebody said: "Ah, who was bothering my pets? Look here, it is leaning outside of

---

[11] He had gone to get it. Ct. tu'áv̇ar, he went to get it.

[12] He was singing by himself to amuse himself, as he sprawled on the tule mat.

[13] Mg. to clean out, using mouth, tongue, hands or in any way.

[14] Man's interjection of glad surprise.

[15] Referring to dividing the catch of salmon.

[16] Short cut for tcṓ·ra numússaṅ.

[17] Lit. was touching.

nupiθvī́·ppi’. Na̭ tána’ahára’ᵃm. Káruma ’íp níppa’ᵃt: Tánùssìr. Tcṓ·ṙa.” Xas va̭ vura ká̭n kunpiθvíripcip̓. Kunpiyā́·ṙam. Súva̭ vura kari vari kunˀássuna·ti’, yí·músitc takunˀíppahu’ᵘ.

Pacific Nighthawk’s house. See, he took my tule mat out, too.” Then one [of the girls] said: “Yes, let’s run off. I am ashamed. I already said: ‘We made a mistake.’ Let’s go.” Then they ran home from there. They went home. They could still hear them quarreling, when they were some way off.

Kupánnakanakana. ’Ihẽ·rahá·mva̭n ukúphāṅik, karu Puxā́·kkiťc. Tcémya̭tc ’ík vúr Icyā́·t ’imcī́·nná·v̇ìc. Nanivássi vúrav e·kiniyā́’ᵃtc. Tcé·mya̭tc ’ík vúra ’Atáytcúkkinatc ’i’ú·nnúprave’ᵉc.

Kupannakanakana. Nuttall’s Poorwill did thus, and Pacific Nighthawk. Shine early, Spring Salmon, hither upriver. My back is straight. Grow early, Spring Cacomite.

2. Pehẽ·raha·mvanvasihˀikxúṙik

(THE WHIPPOORWILL BACK [BASKET] DESIGN)

Tobacco has given its name, though indirectly, to one basketry design. Vertical zigzags of dots, occurring on a very old tray basket (múṙuk) purchased from Yas are called ’ihẽ·raha·mvanvasihˀikxúṙik, whippoorwill (lit. tobacco eater) back design. The basket is 14¾ inches in diameter and 4 inches deep.

3. Pakṓ·kkáninay [18] pehḗ·rah uθvuykírahinā·ti’

(PLACES NAMED BY TOBACCO)

Although it was common to speak of the tobacco plot of a certain individual or rancheria, only five Karuk placenames have been found which refer to tobacco:

1. ’Ihḗ·rah Umū́·trīviṙak, mg. where the tobacco is piled, a place on the old trail leading from upper Redcap Creek over the divide to Hupa. Cp. ’Ā́θθit umū́·trīviṙak, mg. where trash is piled, a placename on Willis Creek.

2. ’Uhẽ·raravárakvūtihiṙak, mg. where he smokes as he walks downriver, a place in the region at the head of Crapo Creek. The originating incident was not known to the informants.

3. ’Uhẽ·rárō·nnatihiṙak, mg. where he smokes as he walks upriver, a place upslope of Tee Bar, near the head of ’Asahanátcsā·mvaṙuv, Rocky Creek, on the north side of the Klamath River. Originating incident unknown, as in the case of No. 2 above.

---

[18] Or pakṓ·kkáninay pe·θívθā·nḗ’ᵉn.

4. ’Uhθí·kríhra’ᵃm, mg. where they put tobacco, name of a rock upslope of Katimin Spring. (See p. 244.)

5. ’Uhtayvarára’ᵃm, mg. where they spoil tobacco, place just toward Georgie Orcutt’s house from the Orleans schoolhouse. (See p. 244.)

4. ’Ā́vansa ’ihế·rah uθvuykírahītihańik

(A MAN NAMED BY TOBACCO)

’Ihế·n’natc, dim. of ’ihế·ra’ᵃn, smoker, name of an old Katimin Indian who was lame and walked with a cane as a result of having been hooked by a cow. He died perhaps about 1870. His other name was Pā́·kvátcax̓, unexplained, which is also the Indian name of Fred Johnson. Of ’Ihế·n’natc is said: ’ihế·rā·nhani kʸari uː̭m nī́·nnamitchańik, he was a smoker when a little boy. Hence his name.

5. Pahū́·t mit ’ihế·raha kunkupe·θvúykírahitihat́, patakunmáhaː̭k θúkkinkunic fâ·t vūŕa

(HOW THEY CALLED IT AFTER TOBACCO WHENEVER THEY SAW ANYTHING GREEN)

Tobacco also contributed a color expression to the language. Belonging to the same class of color comparisons as pírickʸuńic, green, lit. brushlike, and sanímvāykʸūńic, brownish yellow, lit. sear-leaf like, Imkʸanvan’s mother sometimes used to say kípa ’ihē·raháxxi’ⁱt, like a green tobacco leaf, to designate a bright tobacco-green color.

XXIII. Ká·kum pákkuri vúra kitc ’ihḗ·raha ’upívúyrī·nkʸahina·ti’

(ONLY A FEW SONGS MENTION TOBACCO)

In a collection of 250 Karuk songs only two have been found which mention tobacco, smoking, or its accompaniments.

1. The song sung by Skunk, mentioning tcirixxus, in the Skunk story. (See pp. 238–239.)
2. The kick-dance song, which tells of the hunter throwing stem tobacco to get luck in hunting. (See p. 235.)

These songs were not transcribed in time for insertion of their musical notation in the present paper.

XXIV. Pa’apxantī́·tcʔihḗ·raha’	(WHITE MAN TOBACCO)
1. Pahū́·t kunkupáaā́·nvahitihanik pamukunʔihḗ·raha pa’apxantínnihit́c	(HOW THE WHITE MEN BROUGHT THEIR TOBACCO WITH THEM)
Va:̭ kuma ’íffuθ pa’apxantínnihitc pámitva kunivyíhukat́, viri kó·vúra pa’ára:̭r tcé·mya:̭tc vura pakunihḗ·rana:̭ pamukunʔihḗ·raha’, Pa’apxantī·tcʔihḗ·raha’.	After the White men came in it was not any time at all before all the Indians were smoking their tobacco the White man tobacco.
Pámitva pi’ḗ·p va’árā·ŕàs, papiccī́·tc vura ’Apxantī́·tc tákun’ma, va:̭ kar ihḗ·raha takunpatán’vic, takunpî·p: “Tā́·k ’ihḗ·raha’.” Va:̭ mit kunkupíttihat́. Va:̭ mit kunpatánvī·ctīhàt́: “’Ihḗ·rahahum ’itā́·rahiti’ʔ” Hā́·ri mit kunpatánvī·ctīhàt́: “Hṓ·y kìtc mihḗ·raha’ʔ”[1]	The old-time Indians, as soon as they see a White man, they ask for tobacco, they say: “Give me some tobacco.” That is the way they used to do. They used to ask: “Have you any tobacco?” Or they used to ask: “Where is your tobacco?”
Ká·kum pa’araraye·ripáxvū·hsa pícci:̭p vura takunímcákkaŕ, Pa’apxantī́·tc patcimi kunikmárihivrike·caha’^{a}k, tákunpî·p: “Tcim Apxantī́·tc nukmárihivrike’^{e}c.” ’Ihḗ·raha paknimcákkarati’.	Some Indian girls smell a white man right off before they meet him, they say: “I am going to meet a White man.” It is tobacco that they smell.
A. Pahū́·t mit po·kupíttihat ’Axváhitc Va’ára’^{a}r, pehḗ·raha mit upáttanvutihat́	(HOW OLD COFFEE POT USED TO BUM TOBACCO)
’Axváhitc Va’ára [2] ’ihrṓ·ha ṁit, kuna vura mit vo·kupíttihat po·patanvúrayvutihat Pa’apxantinihítcri:̭k pehḗ·rā̆hà’ karu pa’ávaha’. ’Ḗ·m’mit.	Axvahitc Va’ara was a married woman, but she used to go around bumming tobacco and food from the Whites. She was a doctress.

---

[1] Cp. what Powers tells of the tatterdemalion Yuruks swooping downhill upon him to beg for tobacco, quoted on pp. 21–22.

[2] Mg. person ’Axváhit́c, plcn. across the river from Ayithrim Bar.

'Iθā́·n pehḗ·rah upatánvic Sapʔavʔá·vhítihaṅ.[3] Vura 'upatánvī·cti'. Ta'ifutctī́·mmitc xas uppḗ'ᵉr: "Naː̭ pukinákkihe·cara pehḗ·raha'." Xas uppî·p paké·vnī·kkiťc: "Kúmate·tcvánnihitc kḗ·tc vúxxax 'u'íppake'ᵉc,[4] pana'ákkiha'ᵃk.

Once she asked Andy Merle for tobacco. She kept asking him. At last he said: "I am not going to give you any." Then the old woman said: "Pretty soon a big cut will be coming your way."

Taxára vura vaː̭ kuma'íffuθ pa'é·nti 'u'é·θī·hvā̆na·nik pamukḗ·tcikyávī·vca', po·xússā̆·nik 'if hú·ntá·hitc to·ppî·p. Vaː̭ mit 'ukupe·θviyā́·nnā̆hitihat pehḗ·raha', pa'apxantī·tcʔihḗ·raha', "tcupé·kʸu'."

Long after that Andy told his friends, thinking it was so funny, what she said. She used to call tobacco, White man tobacco, "tcupé·kʸu".[4a]

Vaː̭ mit ᴋunkupíttihať, pataᴋunihḗ·ra·nha'ᵃk, kunpáttanvutihat pehḗ·raha', 'ahikyā́·r kā̆ṙu. Vaː̭ mit kumá'i'i naː̭ pune·hḗ·rā̆tihat xay 'akára ni'áharamuti', 'ihḗ·raha nipátanvuti'.

That is the way they did if they knew how to smoke, they used to bum tobacco, and matches too. That was the reason why I did not learn to smoke, I might be following somebody, begging tobacco.

B. Pahū́·t mit kunkupé·kvā̆·nvana·hitihat pa'ahikyā́'ᵃr karu mit vaː̭ vura káː̯n pakunihḗ·rana·tihat panamnikpe·hvapiθváṙam

(HOW THEY USED TO BUY MATCHES AND SMOKE INDIAN PIPES IN THE ORLEANS STORE)

Kari mit karíttaː̭y papihnī́·tᴛcitcas, xas Panámniː̭k pe·vapiθváram 'ī́·nnā́·k kunívyī·hfuruktihaṅik. Hitíhaː̭n kunikvárankō·tihanik fã·t vúṙa. Vaː̭ puxʷitcé·ciː̭p kuníkvā̆·nti' 'ahikyā́'ᵃr. Vaː̭ kuníhrū̆·vtì pakunihḗ·rati, karu vura 'a·h kunikyā́·rati'.

When there were lots of old Indians yet they used to go in the store at Orleans Bar all the time. All the time they used to be buying something. The thing they bought the most was matches. They used them in smoking and made fire with them.

---

[3] Mg. having [red] cheeks like the sa'ᵃp, Steelhead, *Salmo gairdneri* Richardson; the Steelhead has a bright spot by the gills. Andy Merle came to Soames Bar as a fairly young man and died there when old. He had an Indian wife and was widely known among the Indians. It was he who introduced into English the term Pikyavish for the new year ceremony.

[4] Lit. will be coming back, as a return gift.

[4a] From Eng. tobacco.

Viri vura va:̭ kunímmʸū·stì pa'apxantitcʔī́'ⁱn, kunxússē·ntì xay kunihḗ·r pamukunʔúhra:̭m 'ī́·nnā́'ᵃk, xay numsákkaṙ. Patakunxússaha:̭k nuhḗ'ᵉr kari pa'ára:̭r kunpaharúppùkvūtìhàṅìk, patakunxússaha:̭k nuhḗ'ᵉr.

The Whites were watching lest they smoked their pipes inside, lest they smell it. If they wanted to smoke, then they drove them out.

2. Pehḗ·raha'

(THE TOBACCO)

'Apxantī·tcʔihḗ·raha', 'apxantinihitcʔihḗ·raha', White man tobacco.

Pa'ára:̭r 'u:̭mkun vura va:̭ pu'á·púnmutihaphaṅik, pa'apxantínnk hitc papiccī́·tc 'uhḗ·rānik va'arare·hḗ·rahahaṅik, piccī́·tc 'arári:̭i-'usā́·nsípre·nik pehḗ·raha', pa'ára:̭r mukunʔihḗ·rahahaṅik. Pa'ára:̭r 'u:̭mkun vura va:̭ pu'á·púnmutihaphaṅik va[5] 'arare·hḗ·rahahaṅik. The Indians did not know that when the White man first smoked it was Indian tobacco, that he first got the tobacco from Indianity, that it was the Indians' tobacco. The Indians did not know that it was Indian tobacco.

'Ihē·rahapū́·v̇ic, bag or package of smoking tobacco, used by pipe or cigarette smokers. 'Ihē·rahapū·vícʔanammahat́c, dim.

'A:̭n 'unhínnipvatc pehē·rahapū́·v̇ic, the tobacco sack has a string on it. 'A:̭n unhī́·crīhàràhìtì', it has a string tied on it.

Musmusθirixo·rare·hḗ·raha', Bull Durham, lit. cattle testicle tobacco. Several of the Indians, e. g., Syl Donohue, use this term much. This is the only brand of smoking tobacco that has been given a name in the language.

3. Po·hrâ·m

(THE PIPE)

'Apxantī·tcʔúhra'ᵃm, 'apxantinihitcʔúhra'ᵃm, White man pipe.

'Ahupʔúhra'ᵃm, a wooden pipe.

'Amtupʔúhra'ᵃm, a clay pipe.

'Ukʷífkúrahiti', it is bent [in contrast to the straight Karuk pipe]. 'Aʔ 'ukʷífkū·nsīprè·hìtì', xas ká:̯n kunic 'uθríttaku 'ássip po·hrâ·m, it is crooked upward, it is like a bowl setting on there.

Patuhḗ·raha'ᵃk, 'u:̭m vura xar apmá:̯n 'uhyárùppā̀·tì'. 'Atcíptī·k-mū́·k 'u'axaytcákkicrihti'. Púva:̭ kupíttihaṙa pa'ára:̭r kunkupítti'. Karu vura pu'icná·kvútihara pehē·rahá·mku'ᵘf, 'apmá:̯n vúra kitc po·hḗ·rati'. When he smokes he keeps the pipe in his mouth all the time. He holds it between fore and middle fingers. He does not do as the Indians do. He does not inhale it either, he only smokes with his mouth.

---

[5] Or páva.

Hā́·ri 'upímθanúpnū̆·pti pamu'úhra'ᵃm, hā́·r upiyvayríccukvutti' pamuhē̆·rahá·mta'ᵃp. Sometimes he taps his pipe, he spills out the tobacco ashes.

Va̭· pa'ávansa vura hitíha̭·n 'apmá̯·n 'uhrá̯·m 'uhyárūppā̆·tì'. That man always has a pipe sticking out of his mouth. Na̭· vura 'uhrá̯·m 'apmá̯·n né·hyárūpā̆·tì hitíha'ᵃn. I have the pipe sticking out of my mouth all the time.

'Ā́ra̭·r 'ṷ·m vura va̭· kitc kari pamúpmā·nnak po·hrá̯·m po·pámmàhtīha'ᵃk, viri va̭· kari to·ppē̆·θrūpà'. 'Axyár tó·kyav pamúpmā·nnak pehē̆·rahá·mku'ᵘf. But the Indian keeps the pipe in his mouth only when he is smacking in, then he takes it out. He fills his mouth with smoke.

A. Po·hramxé·hva'ᵃs

(THE PIPE CASE)

'Apxantī·tcʔuhramxé·hva'ᵃs, White man pipe case, lit. White man pipe pipe-sack. The term is standard and in use.

4. Pe·kxurika'úhra'ᵃm

(THE CIGARETTE)

A. Pahū́·t pe·kxurika'úhra̭·m 'uθvúyttī·hva', karu pahū́·t pamuc·vitáv 'uθvúyttī·hva'

(HOW THE CIGARETTE AND ITS PARTS ARE CALLED)

'Ikxurika'úhra'ᵃm, cigarette, lit. paper pipe. Also 'ihē̆·rahe·kxurika'úhra'ᵃm, lit. tobacco paper pipe. And sometimes as an abbreviation of this last 'ihē̆·raha'úhra'ᵃm, lit. tobacco pipe. 'Ikxurika'úhnā·m'mitc, 'ikxurika'uhnámʔanammahaťc, dim. 'Ikxúřik, marking, picture, pattern, writing, paper, is formed from 'ikxúřik, to mark, to paint or incise marks on, to make a pattern, to write.

'Apxantī·tcʔikxurika'úhra'ᵃm, 'apxantinihitcʔikxurika'úhra'ᵃm, White man cigarette, lit. White man paper pipe.

'Ikxurika'uhramʔíppań, cigarette tip.

'Ikxurika'uhramʔáffiv́, butt end of cigarette.

But pamukunihē̆·rē̆'ᵉp, stub of smoked cigarette or cigar, lit. one that has been smoked.

'Ikxurika'uhrámʔi'ⁱc, surface or body of cigarette, lit. cigarette meat.

'Ikxurika'uhramʔihē̆·raha', cigarette tobacco.

'Icyánnihitc pehē̆·raha', va̭· pe·kxurika'úhra̭·m kunikyā́·tti', pe·kxukáyav pakuma'ihē̆·raha', it is fine (not coarse) tobacco, they make cigarettes of that, the fine (not coarse) kind of tobacco.

’Ihē·rahe·kxúřik, cigarette paper, lit. tobacco paper. This is the regular term, one hardly says ’ikxurika’uhramikxúřik, paper pipe paper.

’Ihḗ·rahe·kxurikátā·hko’ᵒs, white cigarette paper.

’Ihē·rahe·kxurikasámsū·ykūňìc, brown cigarette paper. Cp. sámsū·ykūnìc pamúmyaˑ̭t papū́·ffiťc, the deer has fawn-colored fur.

’Ikxurika’uhnamtunvē·tckíccap̓, package of cigarettes. ’Ikxurikakíccap̓, any package, tied up with paper.

Nikváràrūktì ’iθamáhyaˑ̭n vura po·hnamtunvḗ’ᵉtc, kar ’iθappū́·vic (± ’ihē·raha)pū́·vicak ’ihḗ·raha’, kar ihē·rahe·kxúřik. I have come to buy a package (lit. one container) of cigarettes and a sack of cigarette [lit. sack] tobacco, and some cigarette papers.

’Ikxurika’uhramʔikē·rahá·mku’ᵘf, cigarette smoke.

B. Pahū́·t pakunkupe·yrúhahiti pe·kxurika’úhra’ᵃm, karu pakunkupe·hḗ·rahiti’

(HOW THEY ROLL AND SMOKE A CIGARETTE)

’Ihḗ·r ’ukyā́·tti’, he makes a smoke (idiom for rolling a cigarette).

’Ikxurika’úhraˑ̭m ’úyrū·htì,[5] he is rolling a cigarette.

Hā́·ri vura yíθθa vò·kùpìttì’, ’uˑ̭m vur ukyā́·tti pamuhē·raha’úhra’ᵃm,[6] hā́·ri yíθθa ’uˑ̭m vo·kupítti’, ’uˑ̭m vur ’úyrū·vti pamuhḗ’ᵉr, sometimes a person makes his own cigarettes, sometimes one rolls his own smokes.

’Uˑ̭m vura xas ukyā́·tti pamukxurika’úhra’ᵃm, ’uˑ̭m vura ’úyrū·hti’, he makes his own cigarettes, he rolls them.

Tcim ihḗ·r ukyā́·v̓ic, he is going to make a smoke.

Patcim ihḗ·r ukyā́·vīcàhà’ᵃk kari pe·kxúrik tu’úriccuǩ, when he is going to take a smoke, he rolls the paper.

Tó·yvā·rāmni ’ikxúrikkʸak pehḗ·raha’, he spills the tobacco on a paper.

Karixas tó·y’ruh, then he rolls it.

Po·’íttaktiha’ᵃk, ’uˑ̭m vura kohumayā́·tc ’ukyā́·tti po·kupehḗ·rāhe’ᵉc, xákkarari vúra vaˑ̭ kóˑ̭s ukyā́·tti’. Fí·páyav ukyā́·tti’. Yav ukyā́·tti’. If he knows how, he makes it the right size how he is going to smoke it, he makes both ends the same size. He makes it straight. He makes it good.

Vaˑ̭ vura tcaka’ī́·tc kunic pakunī́·rū·hti’ pakunikyā́·tti’, pupuxxʷítc ’i·ru·htíhap̓, vaˑ̭ ’uˑ̭m vura pa’ámkuˑ̭f suʔ ’úkyī·mvāreˑ̭c po·pamahmáha’ᵃk, they roll it slow, when they make it, they do not roll it tight, so the smoke can go inside when he smacks in.

---

[5] Or tó·y’ruh.

[6] Short for pamuhē·rahe·kxurika’úhra’ᵃm.

Karixas tí:̭m 'úpas to·yvúŕak, tuviraxvírax tî·m, then he puts spit on the edge, he laps the edge.

Karixas 'úpasmū̆·k tó·ptáxva', then he sticks it down with spit.

Hā́·ri tó·yrū̆·hpaθ 'ipannī́'¹tc, xáy 'úyvā̆·yrī̆ċuk̇, sometimes he crimps the end, it might spill open.

Karixas kar apmá:̭n túyū̆·n'var, then he puts it in his mouth.

To·ppaŕ, he bites it.

Tupamtcákkàrā̆rì pe·kxurika'úhra'ᵃm, 'apmá:̭nmū̆́·k tupamtcákkaraŕi, he shuts it on the cigarette, he holds it in his mouth.

Tā̆́·k 'ahikyā̆́'ᵃr, give me a match. Also tā̆́·k θimyúricrī̆haŕ.

Tā̆́·k 'à'ᵃh, give me a light.

Xas tu'áhka', xas tubamáhma', then he lights it, then he smacks in.

Hā̃·ri payíθθa mu'úhrā̆·mmàk va:̭ ká:̭n pamu'úhrā̆·mmū̆́·k 'u'áhsūrō̆·tì'. Xas vo:̭'áhkō̆́·ttì pamu'úhrā̆·m'màk. 'Ukúkkuti payíθθa mu'úhrā̆·m'mak. Xas tupamáhma'. Sometimes from another's cigarette [lit. pipe] he takes fire off with his cigarette [lit. pipe]. He lights his "pipe." He touches it against the other "pipe." Then he smacks in.

Tce·myátcva 'upé·θrúppanati', he takes it out of his mouth every now and then.

Hā́·ri 'ā́·pun tó·θθáŕic, vura vo·í·nkʸúti', sometimes he lays it down, it is burning yet.

Kúkku:̭m kari tó·ppē̆́·ttcip̉, 'apm:̭án tupíyū̆·n'var, he picks it up again, he puts it back in his mouth again.

Hā́·ri tó·msip̉, karixas kúkku:̭m 'a·h tupíkyav̉, sometimes it goes out, then he lights it again.

Tcatik vúra va:̭ tuhē̆́·ráffip̉, then he smokes it all up.

Xas pamuhē̆́·rē̆́·p yí:̭vári to·ppá·θma', then he throws the stub away.

Hā́·ri va:̭ vura to·kvithíccur po·hē̆́·rati', sometimes he puts himself to sleep smoking.

Hā́·ri va:̭ vura tó·kvī̆·thà' vura vo·'í·nkʸúti pamukxurika'úhra'ᵃm, sometimes he goes to sleep with his cigarette burning.

Hā́·ri pamúva:̭s tu'í·nkʸa', sometimes his blanket burns.

C. Pahū̆́·t kunkupavictánni·nuvahiti pe·hē̆́·r pe·kxurika'úhra'ᵃm

(THE CIGARETTE HABIT)

Pehē̆́·ra:̭n ᴋuma 'ávansaha'ᵃk, vura tuyúnyū̆·nha pehē̆́·raha tupíkfī̆·tckʸaha'ᵃk, the man who smokes all the time just gets crazy if he gets no more his smoking tobacco.

Payíθθa tuhē̆́·ráffip̉, kʸúkku:̭m yíθθa tupíkyav̉, as soon as he gets through with one he makes another one.

Tcatik vura takúmate‸tc kó·vúra tuhḗ·ráffip pamuhḗ·rahapū́·v̇ic. before night he uses up all his tobacco sack.

’Ihḗ·ra’ᵃn, he is a great smoker.

’Iθasúppā· vū̀rà po·hḗ·rati pe·kxunika’úhnā·m’mìtc, he smokes cigarettes all day.

Kunic taθúkkinkunic pamútti’ⁱk karu pamúv̇uh, kó·va ta‸y po·hḗ·rati’, his fingers and his teeth are yellowish, he smokes so much.

D. Pe·kxurika’uhramʔáhup̓

(THE CIGARETTE HOLDER)

’Ikxurika’uhramʔáhup̓, a cigarette holder, = ’ikxurika’uhramʔaxaytcákkìcrīhàř.

E. Pe·kxurika’uhramáhyā·nnāřav

(CIGARETTE CASE)

’Ikxurika’uhram(tunvē·tc)ʔāssip̓, cigarette case, lit. cigarette bowl basket, = ’ikxurika’uhramáhyā·nnāřav. ’Ikxurika’uhramxé·hva’ᵃs, cigarette pipe sack, could hardly be applied.

’Ikxurika’uhnam(tunvē·tc)máhyā·nnāřàv, cigarette case. Also with first prepound omitted.

Mupū́·vīcak suʔ ’umáhyā·nnati’, hitíha‸n vura mupū́·vīcak suʔ, he keeps it in his pocket, it is all the time in his pocket.

Tcakitpū́·v̇ic, jacket pocket. Kutrahavaspū́·v̇ic, coat pocket. But never use pū́·v̇ic uncompounded for pocket. Always prepound coat, pants, or like. Kutraháva’ᵃs, coat. From tukútra’, he wags his buttocks to one side and back = tukutráhaθθuń.= tukútcpiř.

5. Pasikʸā́’ᵃ

(THE CIGAR)

A. Pasikʸā́· kunkupe·θvúyā·nnahiti’

(HOW CIGARS ARE CALLED)

Sikʸā́’ᵃ, cigar. Imʸanvan’s aunt, Tcúxaťc, used to call cigar sikʸā́·ksi’ = ’ihḗ·raha’uhramxářa, cigar, lit. long cigarette.

Sikʸá·hka’ᵃm, a big cigar.

Sikʸá·hxár uhḗ·rati’, he is smoking a long cigar.

Sikʸā́·hʔanammahaťc, a small cigar, a cheroot.

Ká·kum tū́·ppitcas pasikʸā́’ᵃ,[7] some cigars are small.

Sikʸā́hikyáva’ᵃn, cigar maker.

Sikʸā́hpé·hvapiθvářam, cigar store.

Sikʸā́hpe·hvapíθva’ᵃn, cigar seller.

---

[7] Or papiricʔúhra’ᵃm.

B. Pahū́·t kunkupe·kyā́·hiti karu pahū́·t kunkupatā́·rahiti'

(HOW THEY ARE MADE AND KEPT)

Piric 'ī·rúhapuhsa vura pasikʸā́'ᵃ, a cigar is made of rolled up brush.

Va:̭ kumá'i'i pupuxxʷítc 'i·rú·htíhap̉, va:̭ 'u:̭m yav kunkupapamahmáhahiti', va:̭ 'u:̭m pa'ámku:̭f suʔ 'úkyī·mvārati', they do not roll it tight, so that they can suck in the smoke good, so that the smoke can go in.

Xas 'ávahkam vura santiríhkʸa:̭m po·yrúhà·rārìvàhìtì', then a big wide leaf is rolled around the outside.

Hā́·ri pasikʸā́· 'ávahkam 'uyxṓ·rārìvàhìtì 'ikxurikasirikuníctā·hko'ᵒ,[8] sometimes they wrap it with tinfoil on the outside.

Hā́·ri pasikʸā́ 'ikxurikasirikuníctā·hkò:̭ 'uyxṓ·rárī·mva 'ávahkam̉, sometimes it is wrapped with tinfoil on the outside.

Hā́·ri 'ikxúrik 'a·tcip 'ukíccaparahina·ti', 'ikxurikasír̉i, sometimes there is paper tied around the middle, shiny paper.

'Asxáyri:̭k vura po·tā́·yhītì', they have to be kept in a damp place.

C. Karu pahū́·t kunkupe·hḗ·rahiti'

(AND HOW THEY ARE SMOKED)

Patcim uhḗ·rē·cahaha'ᵃk pasikʸā́'ᵃ, kari simsí·mmū́·k tó·kpā̆·ksur pakú:̯k 'u:̭m 'úpmā·nhe'ᵉc, then when he is going to smoke the cigar, he cuts off the mouth-end with a knife.

Tu'á·hka', he lights it.

Karixas tupícki'ⁱn, then he puffs in.

'Apmá:̯n tó·kyī·mvar pa'ámku'ᵘf patupamahmáha'ᵃk, the smoke goes in his mouth when he smokes it.

Pu'ikxurika'uhnamtunvḗ·tc 'ákkatihar̉a, 'ikpíhan̉, 'imxaθakkḗ'ᵉm, it does not taste like a cigarette, it is strong, it stinks.

Tupé·θrúppan pasikʸā́'ᵃ, he takes the cigar out of his mouth.

'Ukfufurúppanati pehē̃·rahá·mku'ᵘf, he blows the smoke out.

Hā́·ri tutaknihrúppanmaθ muhē̃·rahá·mku'ᵘf, sometimes he makes his tobacco smoke roll out in rings.

D. Pasikʸā̃·hʔáhup̉

(THE CIGAR HOLDER)

Sikʸa·hʔáhup̉, cigar holder = sikʸā̃·hʔaxaytcákkìcrīhàr̉.

Sikʸā́·hʔaxaytcákkìcrīhàr̉, cigar holder.

'Utaknihrúppanati pa'ámku'ᵘf, the smoke is rolling out in rings.

Hā́·ri vura va:̭ 'apmá:̯n 'uhyā́·rāti xá:̯t pu'í·nkʸútihar̉a, sometimes he holds it in his mouth unlighted.

---

[8] Lit. white-shining-paper.

E. Pasikʸā·hmáhyā̆·nnā̆ṙay

(THE CIGAR CASE)

Sikʸā·hʔássiṗ, cigar case = sikʸā·hmáhyā̆·nnā̆ṙav.

6. Papuθe·hḗ·raha' (CHEWING TOBACCO)

'Ā́ra:̭r 'u:̭ṁkun vura pu'ihḗ·raha páppuθtihaphaṅik. Payḗ·m ká·kkum takunpáppuθvana·ti pa'ára:̭r 'Apxantī·tcʔihḗ·rā̆hà'. Ta·y vura kunpáppuθvana·ti papapuθḗ·hḗ·raha pa'apxantī·tcʔicvítsa'. Ká·kkum karu vura pa'ararapihī́·ttcitcas kunpáppuθvana·ti'.

Kī́cvu:̭f vura nik 'u:̭m hā́·ri kunpáppuθti'. Hā́·ri vura yíθθa pa'ára:̭r vo·kupítti, yíθθ uvúrāy-vuti' kícvu:̭f síttcàkvū̆tvàràk suruk 'úyū̆·nkūrìhvà'. 'Uvúrāyvutì'. Tce·myátcva 'upθaxaycúrō̆·tì kícvu'ᵘf.

Va:̭ mit kʸáru kṓ· kunpáppuθtihat mitʔimcáxvu',[9] karu hā́·ri 'icviripʔimcáxvu'.

The Indians never did chew tobacco. Now some of the Indians chew White man tobacco. Lots of the halfbreeds chew chewing tobacco. Some old Indians chew too.

Indian Celery [root] is what they do chew sometimes. Sometimes a person does this way, goes around with a piece of Indian Celery [root] tucked under his belt. He walks around. Every once in a while he bites off some Indian Celery.

Another thing that they used to chew was milkweed gum, and sometimes Jeffrey Pine pitch.

7. Pe·mcakaré·hḗ·raha'

(SNUFF)

'Imcakare·hḗ·raha', snuffing tobacco.

Yúffivmū̆·k 'umsakansákkanti', vo·kupe·hḗ·rahiti', with his nose several times he smells it in, he smokes that way.

Xas to·pá·θva', then he sneezes.

8. Pahū́·t pa'apxantínnihitc piccī́·tc kunikyā́·varihvutihat mit pa'are·hḗ·raha ve·hḗ'ᵉr (HOW THE WHITE MEN TRIED AT FIRST TO SMOKE INDIAN TOBACCO)

Papiccī́·tc kunivyíhukkanik pa'apxantínnihiťc, ká·kkum kinikyā́·varihvanik vehḗ'ᵉr, pa'araré·hḗ·raha'. Kunxútihanik vura nik nuhḗ·re'ᵉc. 'Itcā́·nnitc vura patakunímyā̆·hkìv sùʔ, takunxus:

When the White men first came in, some of them tried to smoke the Indian tobacco. They thought: "We can smoke it." They took it into their lungs just once, they thought "we will

---

[9] Long texts have been obtained on preparing milkweed chewing gum, but the subject does not belong with the present report.

"Nu:̭ karu va:̭ nukuphḗ'^{e}c pa'ára:̭r kunkupítti'." Xas va:̭ vura xakinivkihasúpa:̭ kunkúhiti', kó·v ikpíhaṅ, pa'araré·hḗ·raha'. Va:̭ kuma'íffuθ vura puhárixay pikyá·várìvŭtìhà pehḗ'^{e}r.

do like Indians do." Then they were sick for a week. The Indian tobacco is so strong. They never tried to smoke it again.

INDEX

Page

Acknowledgments 2, 13
Acorn bread, reference to 67, 68
Acorn gathering, time of 82
Acorn water, as a preventive of illness 209
Adiantum pedatum 103
Agriculture, Karuk 9, 14, 63
Ahoyamatc, story about 221
Alder, white, use of, in basketry 103
Alnus rhombifolia 103
Arctostaphylos glauca 22, 23
Arikara Indians, tobacco of 36, 42
Arrowwood, pipes of 135, 137–147
Ashes, tobacco fertilized with 21, 43–44, 64
Asiktavan, acknowledgment to 2
Barclay, Forbes, mention of 20
Bark—
  Karuk terms for 52
  uses of 52
Basketry, decoration in 103–104
Baskets, money 103
Baskets, tobacco—
  described 103–107
  details of weaving 107–126
  made of hats 128–131
  owners of 104–105
  size of 126
Bathing and sweating 6
Bear Lily, use of, in basketry 103, 117–121
Beetle larva, use made of 10
Begging, for tobacco 269–270
Beliefs—
  concerning elder wood 135–136
  concerning pipes 30
  concerning smoking 214
  concerning tobacco 29, 34, 78–79, 255, 257
Bibliographical notes 14–34, 36–44
Bolander, Professor, mentioned 22

Page

Bolton, H. E., acknowledgment to 13
Boving, A. G., cited 143, 144
Bowls of pipes 171–172
Boys—
  pipes made by 32–33
  smoking by 12–13, 214
Brush, burning of 63–65
Buckskin, used to cover baskets 106–107
Burial customs 6–7, 164–165
Calendar, Karuk 81–83
California hazel, use of, in basketry 103
Capitan, acknowledgment to 2
Ceremonial fires, making of 247–252
Ceremonies. *See* Dances; New Year ceremony; Salmon ceremony.
Chain fern, use of, in basketry 103
Chase, A. W., mention of 22
Chase, Mrs. Agnes, acknowledgment to 13
Childbirth medicine 261
Chordeiles minor hesperis 264
Clothing—
  Absence of, among men 5
  of Karuk women 6
Corn, supposed effect on, of tobacco 42
Corylus rostrata 103
Coyote, stories of 98–99
Crow Indians, tobacco of 44
Cultivation of tobacco 9, 21, 29, 30, 33–34, 63–65, 81–91
Culture, Karuk, affiliations of 3
Customs. *See* Burial; Marriage; Mourning; Smoking.
Daggett, John, mentioned 154
Dances. *See* Jump dance; Kick dance.

Page
Dermestes lardarius, 143, 144
Dermestes nidum, 144
Dermestes vulpinus, 143, 144
Design called whippoorwill back, 266
Dialect, used in texts, 2
Disk seats, use of, 96–97
Doctors, pipes of, 159
    See also Suck doctors; Women doctors.
Dog huckleberry, described, 45
Douglas, David, tobacco described by, 19, 20–21
Dowitcher, long-billed, story about, 257–260
Drake, Sir Francis, tobacco offered to, 18
Dwellings, Karuk, 4
Dyar, L. S., mention of, 127
Earache, remedy for, 226
Eating customs of the Karuk, 203
Elder wood, belief concerning, 135–136
Elk scrotum, use of, 131–132
Engelhardt, Fr. Zephyrin, acknowledgment to, 13
English language, use of, by the Karuk, 2–3
Fertilizer, wood ashes used for, 21, 43–44, 64
Fewkes, J. Walter, acknowledgment to, 13
Fire making, Karuk, 184
Fires, ceremonial, at New Year, 247–252
Flower, of tobacco plant, 54–58
Flowers, headdress of, 72–73
Food—
    classification of, 62
    Karuk, 5, 74
    sale of, 133
Formulae—
    for sowing seed, 85
    tobacco mentioned in, 255–257
Fort Vancouver, account of, 19
Fruit, Karuk terms for, 60–61
Game, gambling, smoking at, 254
Ghost dance—
    mention of, 215
    use of tobacco at, 253
Gill, Mrs. Mary Wright, acknowledgment to, 13
Gilmore, Melvin Randolph, seed obtained from, 41

Page
Girls, part taken by, in ceremony, 243
Gist, F. E., pipes collected by, 161, 165
Glue, made by the Karuk, 156–157
Graveyards, beliefs concerning tobacco in, 34, 78–79
Gray, Asa, mentioned, 22
Grubs, used to bore pipes, 31
Gum, of tobacco plant, 54
Habitations, 4
Hackett, acknowledgment to, 2
Hanson, Fritz—
    acknowledgment to, 2
    pipe sack made by, 182
Happy Camp, basketry of, 128
Hats—
    Klamath, in National Museum, 127
    use of, for tobacco baskets, 128–131
Headdress—
    flower, 72–73
    of medicine man, 245
Henry, Pete, acknowledgment to, 2
Herbs, medicinal use of, 231–234
Hewett, Edgar L., acknowledgment to, 13
Hidatsa Indians, tobacco of, 36, 42, 44
Hodge, F. W., acknowledgment to, 13
Houses, 4
Humboldt Bay Indians, pipes and tobacco of, 33
Hupa Indians—
    pipes of, 23–28, 28–29
    reference to culture of, 3
    tobacco of, 40
Hupa Reservation, collection made on, 23
Ikxareyavs, explanation of, 8–9
Indian Celery—
    used for chewing, 277
    used for smoking, 218–219
Insectifuges, plants used as, 224
Insomnia, Karuk remedies for, 11, 206
Jeffrey pine, use of, in basketry, 103
Jepson, W. L., acknowledgment to, 13
Jump dance—
    account of, 7
    time of, 83

Page
Karuk Indians—
  culture affiliations of------ 3
  life of, described---- 4–9, 199–207
  location of--------------- 1
  meaning of the name------ 2
  names for--------------- 1–2
Katimin, pipe rock at------- 151–152
Kick dance, account of------- 8
Klamath Indians—
  Karuk attitude toward---- 3
  tobacco raised by--------- 22
Language, Karuk names for-- 1–2
Leaf, Karuk terms for-------- 52–53
Leaves, tobacco, described---- 53–54
Lewis and Clark expedition, mention of---------------- 20, 41
Limnodromus griseus scolopaceus-------------------- 257
Linguistic method of study, importance of------------- 1
Linkins, John T., Acknowledgment to------------------ 13
McGuire, Joseph D., mistake made by------------------ 25, 28
Maddux, Mrs. Phoebe, information obtained from------- 2
Maidenhair fern, use of, in basketry------------------ 103
Maidu, Northern, tobacco among-------------------- 29
Mandan Indians, tobacco of-- 36, 42
Manzanita, use of----- 22, 23, 25, 147
Maple leaves, use of------- 219–220
Marriage customs----------- 4–5
Maxon, Wm. R., acknowledgment to------------------ 13
Medicine, tobacco in practice of--------------------- 225–233
Merle, Andy, brief account of- 270
Mistletoe, use of------------ 221
Miwok Indians, tobacco of---- 39
Modoc Indians, Karuk attitude toward------------------- 3
Months, lunar, of the Karuk-- 81–83
Morphology of tobacco plant- 47–62
Morton, C. V., acknowledgment to------------------ 13
Mortuary customs---- 6–7, 164–165
Mountains, offering to-- 232–233, 235
Mourning customs---------- 81
Mullen, Mrs. George, acknowledgment to---------- 13

Page
Multnomah Indians, territory of------------------------ 20
Multnomah River, applications of the name---------- 20
Myths, telling of------------- 8
Names—
  for tobacco-------------- 44–47
  mentioning tobacco----- 263–267
  See also Place names.
Necrobia mesosternalis----- 143
Necrobia rufipes------------ 143
Ned, acknowledgment to------ 2
New Year ceremony—
  described---------------- 7–8
  outline of--------------- 241
  purpose of------------- 241–242
  reference to-------------- 163
  time of----------- 81, 82, 83, 241
  use of tobacco in-------- 241–252
Nicotiana acuminata-------- 38
Nicotiana attenuata----- 33, 36, 43
Nicotiana bigelovii--------- 29, 30, 33, 35, 36–44
  var. exaltata---- 17, 19, 35, 37, 38
  var. typica--------- 17, 35, 37, 38
  var. wallacei------- 36, 37, 38, 41
Nicotiana clevelandii---- 36, 38, 41
Nicotiana glauca--------- 18, 35–36
Nicotiana multivalvis------- 19, 20, 36, 39, 40, 42, 43, 44
Nicotiana noctiflora-------- 37
Nicotiana plumbaginifolia--- 22, 23, 25, 36, 37, 38, 39
Nicotiana pulverulenta----- 20
Nicotiana quadrivalvis------ 20, 22, 23, 25, 36, 39, 41, 42, 43, 44
Nicotiana repanda---------- 38
Nicotiana rustica----------- 43
Nicotiana stocktoni--------- 38
Nicotine, cleaning the pipes of-198–199
Nightshade, related to tobacco- 45
Offering, to the mountains-- 233, 235
Ojibway, custom of, in making pipes--------------------- 141
Omaha tribe, tobacco of------ 43
Origin of tobacco----------- 75
Ornamentation, of pipes- 161–162, 169
Overlay, in basketry--------- 103
Parker, Samuel, mention of-- 20
Peace pipe, not known to Karuk 11
Pepper, John, acknowledgment to------------------ 2

Page
Pepperwood, use of 224
Pestles, use of 97–98
Phalaenoptilus nuttalli nuttalli 263, 264
Pinus ponderosa 103
Pipe Bowl Rock, pipes made of 151–153
Pipe of peace, unknown to Karuk 11
Pipe sacks—
  described 10–11
  kinds of 173–176
  making of 175–179
  measurements of 182
  use of 29, 34
Pipes—
  arrowwood 135, 137–147
  bored by grubs 31, 146
  bowls of, fitted to stems 155–156
  capacity of 160
  cases for 27, 29, 34
  decoration of 161–162, 169
  described 10–11, 19, 22, 23–34, 165–166
  details of manufacture 138–150
  Hupa 167
  Karuk word for 14, 15, 16, 17
  kinds of 167–170
  lighting of 187–191
  manner of carrying 181
  manner of holding 191–192
  manzanita 147–150
  Northern Maidu 29–30
  of Humboldt Bay Indians 33
  of the Hupa 28–29
  of the Shasta Indians 30–31, 167
  of the Takelma 30
  of yew 135, 150
  parts of 166
  sale of 162
  Shasta beliefs concerning 30
  size of 158–159
  stone 150–155
  use of, as medicine 261
  wooden 135–150
  Yuruk 167
Pipes, Miss Nellie B., assistance rendered by 19, 20
Pith of plant stems, Karuk terms for 52
Place names referring to tobacco 266–267
Plantation or garden, Karuk name for 50

Page
Planting of tobacco 75–77
Plants, Karuk classification of 61
Pomo Indians, tobacco of 40
Pouches—
  of basket work 24
  tobacco, described 24
Prayers—
  at filling the pipe 180
  over medicine 233
Property—
  disposal of, at death 164
  ownership of 4
Quiver, pipe carried in 182–183
Rattlesnakes, driven out by brush-burning 65
Ray, Lieut. P. H., collection made by 23
Reese, Mr. and Mrs. W. P., acknowledgment to 13
River tobacco 46–47
Root, tobacco, Karuk names for 50
Rotten wood, use of 203–205
Sacks, buckskin, ceremonial use of 236
Safford, W. E., acknowledgment to 13
Salmon beetles, varieties of 144–145
Salmon ceremony—
  described 7
  time of 83
Salmon grub, use made of 142
Salmon worms, kinds of 145
Sandy Bar Bob, a doctor 231
Sandy Bar Jim—
  acknowledgment to 2
  mention of 231
Seats. *See* Disk seats.
Seed, Karuk names for 58–60
  See also Tobacco seed.
Setchell, W. A.—
  acknowledgment to 13
  an authority on tobacco 35
  assistance rendered by 35
Sewing, method of 178
Shasta Indians—
  pipes of 30–31, 167
  reference to culture of 3
Shavehead, a Karuk woman doctor 159
Shellenbarger, Mrs. B., acknowledgment to 13
Sinew, used for sewing 178

- Skins—
  - tobacco containers made of 131–132
  - used for pipe sacks 174–176
- Skunk, story about 237–240
- Smith River tribe, reference to 3, 11
- Smoking—
  - beliefs concerning 214
  - by Karuk women 210
  - effect of 195–196
  - habit of 215–216
  - inhaling in 193
  - Karuk attitude toward 12–13
  - plants used for 218
  - procedure in 183–199
- Smoking customs 10–12, 32, 207–208, 210
- Snake Indians, tobacco of 44
- Snappy, acknowledgment to 2
- Soapstone, use of, for pipes 153–155
- Solanum nigrum 45
- Songs, Karuk—
  - by the Orleans maidens 71
  - by the skunk 238, 239
  - mentioning tobacco 268
  - of the kick-dance 235
- Squirrel Jim, mention of 137
- Stalk of plants, Karuk terms for 50–51
- Standley, Paul C., acknowledgment to 13
- Stealing, among the Karuk 90–91
- Stirling, Matthew W., acknowledgment to 13
- Stone pipes 136, 150–155
- Storage, of tobacco 10, 102
- Stories, Karuk—
  - about Long-billed Dowitcher 257–260
  - of Across-water Widower 67–72
  - of Coyote 94
  - of Spring Salmon 263–266
  - of Sugarloaf Bird 66
  - of the skunk 237–240
- Suck doctors—
  - methods used by 228–231
  - use of tobacco by 227–229
- Sugar pine nuts, gathering of 211–214
- Swanton, John R., assistance rendered by 19
- Sweatbath, as a remedy for sickness 233–234
- Sweathouse—
  - gathering wood for 200
  - tobacco cured in 93
  - tobacco grown on 22
  - use of 4, 6, 200, 201, 202, 205
- Sweating, custom of 199, 201
- Sweating and bathing 6, 233–234
- Takelma Indians—
  - location of 30
  - smoking among 30
- Target-shooting ceremony 241, 242–243
- Teeth, preservation of 205
- Theft, among the Karuk 90–91
- Tillage, knowledge of 73
- Tintin, acknowledgment to 2
- Tobacco—
  - beliefs concerning 29, 34, 78–79, 255, 257
  - botanical discussion of 35–44
  - color of 100
  - cultivation of 9, 21, 29, 30, 33–34, 63–65, 81–91
  - curing of 9, 92–93
  - distribution of 40–41
  - forms of, in California 35–36
  - habits of growth of 48
  - harvesting of 87–90
  - in Karuk language 44–47
  - Karuk word for 14, 15, 16, 17
  - medicinal use of 225–226
  - mentioned by writers on Karuk 17–34
  - offered to the gods 9–10, 12
  - place of, in Karuk life 12
  - power attributed to 255, 257
  - price of 134
  - river and mountain 46–47
  - running affected by 42
  - sale of 133
  - storage of 10, 102
  - uses for 10, 11–12, 224
  - volunteer growth of 78–80
  - wild, belief concerning 29
  - wild, breeding from 9
  - wild, name for 46
  - wild, use of 22, 25, 34
  - *See also* Tobacco plant.
- Tobacco baskets. *See* Baskets, tobacco.
- Tobacco chewing, among the Karuk 10, 277
- Tobacco eater, name for the whippoorwill 263

TOBACCO PLANT— Page
  described, 49
  discussion of, 35–44
  habits of growth of, 48
  Karuk names for parts of, 47–60
  See also TOBACCO.
TOBACCO PLOTS, location of, 77
TOBACCO POUCHES, described, 24
TOBACCO SEED—
  germination of, 61
  sowing of, 83–84, 85
TOBACCO STEMS, use of, 95–96, 217–218
TOOTHACHE, remedy for, 226
WEALTH, among the Karuk, 5
WEAVING, details of, in basket making, 107–126
WEEDING, practice of, 86
WHIPPOORWILL—
  called tobacco eater, 263
  design named for, 266
WHISTLES, use of, 137
WHITE MAN, tobacco of, 269–278
WILD TOBACCO—
  belief concerning, 29
  breeding from, 9
WILD TOBACCO—Continued. Page
  name for, 46
  use of, 22, 25, 34
WILL, GEORGE F., seed obtained from, 41
WOMEN DOCTORS, methods of, 227–231
WOOD—
  pipes of, 135–150
  rotten, use of, 203–205
WOODPECKER SCALPS, used as money, 134
WOODWARDIA RADICANS, 103
WORMS, use of, to bore pipestems, 142
WORMWOOD, use of, 221
XEROPHYLLUM TENAX, 103
YAS, acknowledgment to, 2
YEFIPPAN, a Karuk doctor, 160
YEW, pipes made of, 150
YURUK—
  fondness of, for American tobacco, 21–22
  reference to culture of, 3
  smoking customs of, 33–34

SMITHSONIAN INSTITUTION LIBRARIES
3 9088 01421 8390